

राजस्थान पुरातन ग्रन्थमाला

राजस्थान राज्य द्वारा प्रकाशित

सामान्यतः अखिल भारतीय तथा विशेषतः राजस्थानदेशीय पुरातनकालीन
संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषानिबद्ध
विविध वाङ्मयप्रकाशिनी विभिन्न ग्रन्थावलि

प्रधान सम्पादक

पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

सम्मान्य सचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर
ऑनरेरि मेम्बर ऑफ जर्मन ओरिएण्टल सोसाइटी, जर्मनी,
निवृत्त सम्मान्य नियामक (ऑनरेरि डायरेक्टर),
भारतीय विद्याभवन, बम्बई, प्रधान सम्पादक,
सिंधी जैन ग्रन्थमाला

ग्रन्थाङ्क ६२

अज्ञातकर्तृक

वृत्तिसहित प्राकृतभाषाग्रथित

कविदर्पणा

प्रकाशक

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान
जोधपुर (राजस्थान)

अज्ञातकर्तृक

वृत्तिसहित प्राकृतभाषा-ग्रथित

कविदर्पणा

सम्पादक

प्रो. एच. डी. वेङ्कणकर, एम. ए.

सह-सञ्चालक, भारतीय विद्याभवन, बम्बई

प्रकाशनकर्ता

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

विक्रमाब्द २०१८ }
प्रथमावृत्ति १००० }

भारतराष्ट्रीय शकाब्द १८८३

{ ख्रिस्ताब्द १९६२
{ मूल्य ६००

प्रधान सम्पादकीय वक्तव्य एव मुखपृष्ठ के मुद्रक- साधना प्रेस, जोधपुर

शेष भाग के मुद्रक - मीज प्रिन्टिंग ब्यूरो, बम्बई

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*

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* *

NO. 62

A Prakrit work with Commentary

KAVIDARPANA

of an unknown author

* * *

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Foreword by the General Editor

Virahānka's *Vṛttajāṭisamūcchaya* and Śvayambhū's *Śvayambhū-
cchandās* represent the tradition in metrics prior to Hemacandra. The
Kaṇḍarpaṇa, on the other hand, can be taken to represent to a degree
the post-Hemacandra metrical tradition. Even though it treats of the
Varṇavṛttas as well as the Mātrāvṛttas, it is primarily interested in the
Prakrit and Apabhraṃsa Mātrā-metres. It is quite familiar with the
Chandonusāsana, but the method of treatment and scheme of classifica-
tion are considerably different. From the hints and observations of
the commentator, we gather that in these matters the *Kaṇḍarpaṇa*
belonged probably to a tradition that was represented by Manorātha
and the *Chandahkandalī* with regards to Prakṛit-Apabhraṃsa metres
and by Sūra with regards to Sanskrit ones. Unfortunately these sources
are lost to us and the importance of the *Kaṇḍarpaṇa*, besides other
things, lies in preserving for us that new school of prosody. The several
eulogistic references to Kings Bhimadeva, Siddharāja Jayasinha,
Kumārapāla and Śākambhari-rāja (as also to some Jainācāryas) found
in the illustrations adduced by the unknown Jain author and the
commentator point to the latter's very close connection with the
regions of Gujarāta and Rājasthan.

In his learned and exhaustive introduction Prof. Velankar has
discussed all the important points relating to the work. While giving
a critical analysis of the contents, he has drawn our attention to the
borrowings, correspondences and parallels from the whole field of
earlier literature on the classical metres. His comparative approach
has shed light on numerous points and his discussion of the history
and significance of the names Ullāla, Kāvya, Vṛtta, Jāti, Vitāna,
Upajāti etc. are especially rich in illuminating information.

Besides the *Kaṇḍarpaṇa* and its commentary, the present volume
includes two other short manuals of Prakṛit-Apabhraṃsa metres (the
Gāthālakṣana of Nanditādhyā and the *Chandahkośa* of Ratnaśekhara)
and also the text of Nandisena's *Ajita-Sānti-Stava* along with the
metrical definitions of its commentator Jinaprabha. Of these the *Gāthā-
lakṣana* seems to have reached us in a composite form. Prof. Velankar
suspects of several interpolations. His view that vol. 26-30 are unde-
fined, quite out of context and hence likely interpolations, is borne out

by the fact that they are directly borrowed from the *Svayambhūcchandas*, (Pūrvabhāga, 3 2, 4 2, 4 1, and 3 3, Prof Velankar's edition, p 105) So also are the illustrations of the Dūhā (vol 83, *Svayambhūcchandas* 5 2, p. 53)

On the other hand, though the text of the *Chandahkosā*, seems to have been preserved properly, the work itself is mostly but an expansion of some earlier metrical manual of Alha and Gulha Its interest lies in the fact that in contrast with the classical prosodic tradition of Svayambhū, Hemacandra, etc. it represents a metrical tradition which has later crystallized as the bardic tradition in the hotch-potch of Prakṛta-paṅgala and in the 'Paṅgala' and 'Dṅgala' metrical treatises and practices.

Here it should be noted that many of the metrical forms, that have been described in the different and divergent prosodic traditions typified by the metrists from Virahānka to Ratnas'ekhara, were very vigorously cultivated in Rājasthān and Gujarāta, and we can point to the metrical versatility of Abdala Rahamāna, the author of the *Sandesarāsaka* and to the numerous citations from the *Tṛtīyāti-samuccaya*, the *Gāthālakṣaṇa* and the *Chandahkosā* in the commentary on the same (both of which are closely connected with Rājasthān), as just one proof of that fact

One cannot emphasize too much the fact that Prof Velankar has done a signal service to Indology by bringing to light and studying critically all those important works, which are unique and invaluable as sources for reconstructing the entire history of Middle Indo-Aryan prosody We are grateful to him for allowing us to enrich the Rājasthān Purātana Granthmālā by this publication

Rajasthan Oriental Research Institute,
Branch Chitodḡadh (Rajasthan)
March 1, 1963

—MUNI JINAVIJAYA

INTRODUCTION

INTRODUCTION*

1 The existence of the *Kavidarpaṇa* was first known from a reference to it in Jinaprabha's commentary on the *Aṅṅa-Sānti-Stava* of Nandīśena. This commentary was composed in Samvat 1365, it quotes certain definitions in Prakṛit while explaining the different metres which are employed in the hymn¹. These definitions are 34 in number² and all but one are composed in the Gāthā metre. The first of these explains the terms used for the five kinds of the Mātrā Ganas in the subsequent definitions. The second definition consists of a pair of Gāthās which explain the constitution of a Gāthā, while the third, which is the only one composed in the metre which it defines, defines the composition of a Śloka. All the remaining ones, i e, Nos 4 to 34, are in the Gāthā metre³ and define the remaining 31 metres employed in the hymn. At the end of these definitions Jinaprabha gives one more Gāthā, No 35, which is composed by himself and which states that the definitions given so far were 'spoken out' by him

* The following works and articles are alluded to in the following introduction and the notes at the end

1 *Chandahkośa* of Ratnasekhara (CK) edited here in Appendix I, 2 *Chandahsekhara* of Rājasekhara, edited at *JBBRAS*, NS vol 22, 1946, 3 *Chandassūtra* of Pingala, NSP edition, Bombay, 1938, 4 *Chandonuśāsana* of Jayakīrti (JK), edited in the *Jayadāman*, by the Haritoshā Samitī, Wilson College, Bombay, 1949, 5 *Chandonuśāsana* of Hemacandra, in Prākṛta and Apabhramśa portions of the work, the references are to my edition of these at *JBBRAS*, vols: 19 and 20 (1943-44), in other cases, the references are to the edition of the text at *Jayadāman* mentioned in Note No 3 and only rarely have I alluded to the edition published by Devkarān Muljī at the NS Press, Bombay, 1912, 6 *Jayadevachandas* of Jayadeva (JD) edited at *Jayadāman* mentioned in Note 3 above, 7 *Jānāśrayī* (JNS), edited at Trivandrum, 1948, 8 *Kavidarpaṇa* (KD), the present edition, 9 *Ratnamañjūṣā*, published by the Bharatīya Jnana Pīthā, Kāshī, 1949, 10 *Vṛttajātsamuccaya* of Virahāṅka (VJS), recently edited in the Rajasthan Puratattva Series, 11 *Svayambhūchandas* of Svayambhū (SB); edited in the Rajasthan Puratattva Series, 12 *Apabhramśa Metres*, published at the *Bombay University Journal*, Nov 1933, 13 *Apabhramśa Metres No II*, *Bombay U Journal*, Nov 1936, 14 *Apabhramśa Metres No III*, at R K Mookerjī Com Volume, 1944, 15 *Metres and Music*, *Poona Orientalist Vol VIII*, 1943

- 1 See Peterson, *Reports III*, p 231 and Velankar, *A Descriptive Catalogue of MSS in the Library of the BBRAS*, Vol III No 1794
- 2 They are published here in Appendix III together with the original hymn, as edited by W Schubring at *ZII* No II pp 178-203, with a very few changes in the text of the hymn as suggested by the definitions. These are indicated in the notes on the stanza in question.
- 3 To be exact, the Gāthā is extended into a Gīti in Nos 9, 20, 28 and 31. Nos 8, 21, 22, 24, 29, 33 and 34 consist only of a Pūrvārdha of the Gāthā, while Nos 25, 26 and 32 consist only of an Uttarārdha of it. On the other hand, No 11 consists of one whole Gāthā and a Pūrvārdha of another attached to it.

'mostly depending on the *Kavidarpana*'

2 In 1935 I edited the *Kavidarpana* from the single palm-leaf manuscript existing at the Bhandarkar Oriental Research Institute, Poona. It was published in the Annals of the Institute, vols 16 and 17 (1935-36) and the definitions of Jinaprabha mentioned above were given in the Appendix. But long before this, in 1923, W. Schubring had published these definitions along with the text of the *Ajita-Sānti-Stava* at ZII Vol II, pp 178-203, carefully editing them both from a few Mss, which were available to him. He also gave here a Sanskrit hymn called *Rsabha-Vira-Stava* by the side of the main hymn, for comparison. This latter was composed by Śāntīcandra Upādhyāya of the Tapā Gaccha in the 17th century A D, in very close imitation of the metres of the original hymn. Schubring, however, did not give the last stanza composed by Jinaprabha at the end of the definitions. In this stanza Jinaprabha mentions the source of his definitions to be the *Kavidarpana*. His words are '*Kavidarpanam upajīvyā prāyena* (mostly depending upon the *Kavidarpana*)'. Actually, it is found that only four Gāthās have been reproduced from the *Kavidarpana* that is before us, while the remaining ones, whether Gāthās, Gītis or their halves, appear clearly to have been composed by Jinaprabha himself from the model stanzas of the hymn, on which he was commenting. This has been very well noticed by Schubring on p 181 of the said article, and so, the words of Jinaprabha in the last stanza (No 35) in the definitions published in Appendix III here, are to be understood in only a restricted sense. All that he has actually taken from the *Kavidarpana* is the four stanzas mentioned above, and what makes him use the words *upajīvyā* is only the terminology employed by him for prescribing the Mātrā Ganas in the composition of the different metrical lines. Perhaps, even the use of the Gāthā metre for the definitions may have been adopted by Jinaprabha from the *Kavidarpana*. It is true that many of the metres employed in the hymn are unusual and were probably unknown to Jinaprabha from any other source and for that reason, he may have proceeded to compose his own definitions on the pattern of the *Kavidarpana*. But it is also found that in the case of a few metres, he has neglected the *Kavidarpana*, though he could have very well quoted from it its definitions of these metres. Thus the Vānavāsikā which is employed for the composition of v 33 of the hymn, is defined at *Kavidarpana* 2 19-20. Similarly, the Aparāntikā used for v 34 of the hymn is defined at *Kavidarpana* 57. It must, of course, be admitted that the former is not an independent definition of the Vānavāsikā, though it is in the Gāthā metre, while the latter is not

composed in the Gāthā, but in a single line of the Aparāntikā metre itself, according to the scheme adopted by the author of the *Kavidarpana* in Chs IV and V of his work This is, perhaps, why Jinaprabha composed his own definitions in the Gāthā metre for the sake of uniformity, though at least in one case, this uniformity is set aside in Def No 3 (of the Śloka) There are four more metres employed in vv 15, 17, 25 and 26 of the hymn, which are known to the *Kavidarpana*, in the ms, they are described as Kusumalatā, Khidyitaka, Kṣiptaka and Adilā Dipaka respectively, but the *Kavidarpana* knows them under the names of Aupacchandasaka (KD 52), Vamsapatrapatita (KD 484), Rathodhdhatā (KD 427) and Svāgatā (KD 428), which are also the names known to Pingala and his successors Jinaprabha is silent about this point and even here composes his own definitions of these in the Gāthā metre, perhaps for the sake of uniformity, as said above

3 The definitions given by Jinaprabha are, for this reason, not in any way useful for the edition of the *Kavidarpana*, even though they first appeared to me to be so owing to the mention of that work by him At one time, I was also inclined to believe that the recension of the *Kavidarpana* which Jinaprabha had before him may have been different from the one represented by our manuscript But, very clearly, the fact that only 4 out of a total of 34 passages are common to the two works does not support the view that they are the versions of one and the same work I have, therefore, ultimately to depend upon the single palm-leaf manuscript mentioned above for my edition Fortunately, this manuscript is correctly written for the most part, there being only a few scribal errors or omissions of letters The first folio is, however, lost and only foll 2-86 are now available The colophon at the end of the last chapter is also missing, but it does not seem that any substantial matter from either the text or the commentary is lost A page is divided into two parts, leaving a space of about a quarter of an inch from top to bottom between them The part on the left side is somewhat shorter than that on the right side of the page, which has generally 3 or 4 lines according to the breadth of the leaves, a line containing 45 letters on an average, in both the parts together The Ms shows the Prṣṭhamātrās throughout, it sometimes writes the letter *ṛ* in the older way, i e, with two dots and an *ukāra* added under them In chapter IV, *ya* which stands for the *yagana*, is almost always written as *va* Letters dropped through oversight are indicated with appropriate signs somewhere in the margin or between the relevant lines The colophon at the end of the chapters is brief and does not men-

tion either the name of the author or of the commentator That both of them were Jain is amply clear from the introductory stanza (which has to be reconstructed from the commentary) and the commentary on the same Both of them quote Hemacandra's *Chandonuśāsana* and the verses from the text of the *Kavidarpana* are quoted by Jinaprabha in Saṃvat 1365 as we saw above This means that the *Kavidarpana* was composed sometime in the 13th century A D The work seems to have become popular by the time of Jinaprabha, who chose to follow it rather than Hemacandra's *Chandonuśāsana*, while explaining the metres of the *Ajita-Śānti-Stava* The reason for this preference may have been the simplicity of treatment of the subject matter But it is also not impossible that both Jinaprabha and the author of the *Kavidarpana* belonged to the same, i e, the Kharatara Gaccha and hence Jinaprabha considered him to be nearer to himself than Hemacandra in a way

4 *Kavidarpana* reproduces the illustration of Śrīdhavala at 2 34 1 from Hemacandra's *Chandonuśāsana* 5 33, of Dvīpadīkhaṇḍa at 2 36 3 from Śrīharsa's *Ratnāvahī Nāṭikā* I 14-16, of Cūdāla-Dohaka at 2 17 2 from Jinasiṃhasūri of Dvībhāṅgī at 2 35 1 from Sūraprabhasūri, of another Dvībhāṅgī at 2 36 1 from Tilakasūri The exact sources of the last three quotations are not traceable at present, but they appear to be from some biographical poems composed by these authors In addition to these authors, *Kavidarpana* mentions Kings Bhīmadeva (in 2 30 3), Kumārapāla (in 2 30 4-6, 33 4, 37 3), Jayasiṃhadeva (in 2 3 3) and Śākambharī-rāja (in 2 30 4). It also alludes to Tilakasūri (in 2 30 2), Yaśoghosasūri (in 2 32 1), and Guru Samudrasūri (in 2 22 1), evidently as the contemporary distinguished personalities On the other hand, the commentator largely quotes from the *Chandaḥkandalī*, which is evidently a work on Prakṛit prosody written in the Prakṛit language and employing the same terminology as is used in the *Kavidarpana* Thus vv 66-68 on *KD* 2 28 2, 71-80 on *KD* 2 30 6 and 84-85 on 2 32 1 in the commentary are all from this work The *Kavidarpana* also quotes besides this, one stanza from *Svayambhūchandas* (v. 31 on p 6) and several from Manoratha (v 43 on p 17, v 95 on p 42 and v 96 on p 43) Both these are Prakṛit writers on Prosody, like the author of the *Chandaḥkandalī*, the work of the former is now available and published, while the latter is unknown so far from other sources Among the Sanskrit prosodists the commentator quotes from Śūra on p. 1 and on p 8 under *KD* 2 4, he mentions that the technical terms used for the Mātrā Ganas in the *Kavidarpana* are borrowed from Śūra (*śūra-paribhāṣā vyam pūjya-prayuktā sarvā iti arthāḥ*)

ñeyā) On the same page and under the same stanza he also quotes Tri-locanadāsa in support of the view that the Āryyā or Gāthā is a Catuspadī and not a Dvīpadī On p 18 under *KD* 29, he speaks of Pingala as one who gave the name Āryāgīti to the metre which is known as Skandhaka in Prakrit He gives his own illustrations of varieties not mentioned by the author, but added by himself from other sources, on *KD* 28 (vv 10-43, varieties of a Gāthā), 2 13 (vv 46-58, derivatives of the Gāthā), 2 33 (vv 87-94, varieties of a Dvībhāṅgī called Satpada or Kāvya), 2 35 3 (v 97, a Dvībhāṅgī), 2 37 2 (v 98, a Tribhāṅgī), and 4 122-127 (20 stanzas in all) Among the illustrations of the varieties of a Gāthā (vv 10-43), he quotes one (v 36) from Pādalyptasūri and one (v 43) from Manoratha, but does not mention the source of the other quotations, as also of vv 46-58, which illustrate the derivatives of the Gāthā On the other hand, vv 87-94, 97 and 98, which respectively illustrate the different kinds of a Satpada, a Dvībhāṅgī and a Tribhāṅgī which are not actually mentioned by the author, are all of them wholly reproduced from Hemacandra's *Chandonuśāsana* In the first chapter, he quotes a few stanzas or portions of them, to illustrate some prosodial rules on *KD* 15 (vv 3-10) and 18 (vv 11-30), but most of these (vv 7-10, 18-20, 24, 25, 28, 29) are reproduced from Hemacandra's *Chandonuśāsana* Of these vv 18, 20, 24, 25, 29 are first quoted by Halāyudha in his commentary on Pingala's *Chandas-sūtra* 6 1 and then by our commentator through the medium of Hemacandra In the case of vv 21, 22, 23 and 27, the so called *Yatyupanisad*, our commentator adopts the readings given by Hemacandra and not those that are found in Halāyudha Besides these, he quotes from other writers without mentioning their names on *KD* 11 (v 1), 14 (v 4), 16 (vv 3-6), 18 (vv 11-17, 26, 30), 2 3 (vv 1-3), 2 4 (v 4), 2 8 (vv 5-9), 2 9 (vv 44-45), 2 20 4 (v 60), 2 23 (v 61), 2 25 (vv 62-65), 2 32 (vv 81-82), 2 33 (v 86), 3 1 (v 1), 4 40 and 4 104 The illustrations of the different Vipulās given on *KD* 4 122-127, which are all in Sanskrit, are again reproduced many of them directly from Halāyudha's commentary and some of them through the medium of Hemacandra Some of these are also borrowed from the Classical Sanskrit poets and dramatists, thus *KD* 4 122 3 is from Bhavabhūti's *Uttararāmacarita*, 4 123 1 from Rājasekhara's *Viddhasālabhaṅṅikā* I, 4 123 3 and 4 127 5 from Māgha's *Śiśupālavadhā* 2 44 and 49 In addition to these he often quotes grammatical rules from Hemacandra's *Śabdānuśāsana*, Adhyāya VIII, for explaining a few Prakrit words and forms occurring in the text or in the illustrations given by the author Similarly, the following personalities are mentioned in the illustrations given in the commentary —Ratnasūri (2 32, p 15), Dharmasūri and King

Jayasimha (254, p 21), King Siddharāja Jayasimha (253, p 21) and King Kumārapāla (255, p 21) The commentator thus does not appear to be very far removed from the times of the author of the text

5 The author of the *Kavidarpana* composes his illustrations like Hemacandra as a general rule and introduces the name of the metre in the illustration itself by means of the usual device of Mudrā His main aim was to compose a practical guide in respect of metres, particularly those in the Prakrit and the Apabhramśa languages, which are usually employed by the popular bards Accordingly, he has expended great care on the second chapter which deals with the Mātrā Vrttas, whether single or strophic, composed in the Prakrit or the Apabhramśa languages In this chapter he employs the Gāthā metre for his definitions which he composes in the Prakrit language throughout, but he gives separate and full illustrations of all the metres defined by him, composing them in the language to which the metre belongs He himself is, of course, silent about the language to which the metre belongs, unlike Hemacandra who has classified metres according to the language in which they are generally composed and employed, assigning a separate chapter to the Apabhramśa metres which begin with Utsāha Hemacandra composes his definitions in the Sanskrit language, throughout his work, in the form of Sūtras accompanied by a brief commentary, which, too, is written in Sanskrit But his full illustrations are composed in the respective languages to which the metres belong Our commentator certainly knows this division of metres according to the language adopted by Hemacandra, as is clear from his remarks on the quotations from *Svayambhūchandas* on Yatī, at the end of his commentary on v 8 in chapter I on p 6 But the author of the *Kavidarpana* does not follow Hemacandra in this respect and classifies the metres under three heads in accordance with the unit of scansion, namely, a Varna, a Mātrā or both, that underlies their constitution. For this reason, we do not find a uniform use of the Prakrit language in the illustrations of metres defined in Chapter II, as we find it in the case of the following chapters which deal with the Varna Vrttas and the mixed Mātrā-Varna Vrttas As his main interest was in the Prakrit and Apabhramśa metres, as said above, he does not give full illustrations of the Varna and the Mīśra Vrttas which are generally found in the Sanskrit language and which are defined in the later chapters of the *Kavidarpana* In the case of these latter, the definition itself serves as the illustration and the definition is given in a single line in the case of the Sama Catuspadī, in two lines in that of the Ardhasama Catuspadī

and in four lines in that of the Visama Catuspadīs, being always composed in the Prakrit language Thus in the second chapter, all illustrations of the Ullālas, Kumkuma and Karpūra (2 3 1-2), of Mauktikadāma (2 3 3), of the Catuspadīs beginning with Pañcānanalalitā and ending with Cūdāladohaka (2 14-17), of Vadana, Madilā, Adilā and Paddhatikā (2 21-22), of Rāsāvalaya and Vastuvadana (2 25), of Utsāha and Mātrās (2 26-28), of Ghattās, Kīrtidhavaḷa, Satpada, Phulla, Śrīdhavaḷa, and Tarala (2 30, 32-34), of the Dvibhangīs and Tribhangīs which contain a Dohaka or an Ullāla (2 35-36) and of a Kadavaka which consists of 4 stanzas in the Paddhatikā metre (2 37) are composed in the Apabhramśa language On the other hand, the examples of the Gāthā and its varieties and derivatives as also of those Dvibhangīs and Tribhangīs which employ a Gāthā or a Khanda are all composed in the Prakrit language

6 *Kavidarpana* consists of six chapters of which the first is introductory, it first gives the threefold classification of the metres based upon the unit of scansion, viz, Mātrā, Varna, or both, as said above and then proceeds to enumerate the different kinds of Ganas, whether of Varna or of Mātrā, which are employed in defining the composition of the lines of the different metres (vv 1-3) The next two stanzas (vv 4-5) discuss the nature and the graphical representation of short and long letters in Prakrit and Apabhramśa poetry, while the definition of a Pāda and the explanation of a few technical terms used to convey numerical figures are given in the following stanza (v 6) Finally, in the last two stanzas (vv 7-8) rules regarding the observance of the Yati in the middle as well as at the end of a line are given Our author is clearly in favour of the Yati, but only so far as the Varna Vr̥ttas are concerned, where he invariably mentions it while defining them in the fourth chapter The commentator here quotes a stanza from *Svayambhūchandas* (I 72) according to which the Yati was considered as optional even in the case of the Sanskrit Varna Vr̥ttas by older prosodists like Māndavya, Bharata, Kāśyapa and Saitava, though it was adopted as compulsory in Sanskrit metres by Pingala and Jayadeva who closely follows him In the second chapter, which is the most important one in the work, the first main division of metres, namely the Mātrā Vr̥ttas, is treated and the author shows considerable originality in the treatment of the subject He arranges these metres under eleven heads in accordance with the total number of Pādas or lines which a stanza or stanzas in a simple or a composite metre may contain Thus he begins with the Dvipadī, i e, a metre with two Pādas, and ends with a Sodaśapadī, i e, a metre having 16 Pādas in it Among these Dvipadī, Catuspadī,

Pañcapadī, Satpadī and Astapadī metres are simple metres consisting of a single stanza each, having respectively 2, 4, 5, 6 and 8 Pādas in them; while some Satpadīs, Saptapadī, some Astapadīs, Navapadī, Daśapadī, Ekādaśapadī, Dvādaśapadī and Sodaśapadī metres are always composite ones consisting of 2, 3 or even 4, stanzas in simple metres of the same or of different types, strophically combined. These strophic couplets or triplets are a peculiarity of Prakrit and Apabhramśa poetry, especially the latter. They owe their origin as much to the idea of variety and ornamentation as to the need of finishing an incomplete sentence or topic started in the earlier stanza. But the incompleteness in many cases is intentional and not due to negligence or want of skill, though their early origin may perhaps be traceable to these two factors. Thus the couplet or triplet is intended to form a unit, both syntactically and in respect of contents. In some cases, the repetition of a few words from the earlier stanza in the later one is actually prescribed to give greater effect to this intention. Really speaking, such a strophic combination of stanzas may be considered as the beginning of lyric and narrative poetry in the Prakrit and the Apabhramśa languages.⁴ Such strophic couplets and triplets are certainly not wanting in Vedic and Classical poetry, but they are comparatively few. In Vedic poetry we get the Bārhata and Kākubha Pragāthas made up of a stanza in the Brhati or the Kakubh metre coupled with another in the Satobrhati metre. Similarly, we get the Trcas consisting of three Rcs in the same, i.e., Gāyatrī metre. Generally, they appear to have been composed with the idea of presenting a musical unit for being melodiously sung in the propitiation of the deity at sacrificial sessions. They too exhibit a syntactical unity in a few cases, but almost always a unity of the contents. The Pragātha has also an element of variety and decoration in it, but it does not seem to have served as a starting point for the growth of lyric or narrative poetry in Vedic Sanskrit. On the other hand, the Yugmakas, the Kulakas, the Viśesakas in Classical Sanskrit are unornamental and owe their origin evidently to the poet's convenience.⁵ They are more or less syntactical units in the same metre, and are not based on any idea of variety or ornamentation. As against this, the strophical couplets in the Prakrit and the Apabhramśa languages are intentional and definitely meant for variety and ornamentation.

7 Among the Dvīpadī metres our author selects only three, namely, the two Ullālas, specifically called Kumkuma and Karpūra in the language of

4. See also my remarks on the Dvīpadī⁴ and the Rāsaka in Paraś 3 and 4 of the introduction to the new edition of the *Vṛttajātīsamuccaya* of Vīrahānka

5. See *Vṛttajātīsamuccaya*, 486 for these.

the bards of Magadha, and the Mauktikadāma. Of the two Ullālas the second, i e, the Karpūra, appears to have been more commonly used and hence described as of 25 kinds, in view of the number of short letters contained in each of them. Thus, the shortest among these twentyfive contains only 8 short letters and 24 long ones, while the longest one has all, i e, 56, short letters in it. In both the Ullālas no long letter is compulsory, but a short one representing the 13th Mātrā and 3 shorts representing the 26th, 27th and 28th Mātrā in the Karpūra (only the 26th and 27th in the Kumkuma) in each half is compulsory. The Yati in both the halves is after the 15th Mātrā and in practice even the 14th and the 15th Mātrās are represented by short letters for keeping a sort of balance between the concluding portions of three Mātrās in the two parts, caused by the presence of the Yati in each half. The third Dvīpadī which our author defines is the Mauktikadāma. Here the Yati after the 12th and the 20th Mātrā in each half which has 32 Mātrās in all, is prescribed as compulsory. It is difficult to see why this particular Dvīpadī is selected out of a very large number of them which are defined by Svayambhū and Hemacandra. Nor is the Yati very prominently felt in the halves of the illustration given by the author himself. Besides, the same Dvīpadī is turned into a Satpadī which has three lines of 12, 8 and 12 Mātrās respectively, in each of its two halves, merely when a Yamaka is introduced at the point of the 1st and the 2nd Yatis in each half. The author himself defines such a Satpadī at *KD* 230. It is also noteworthy that this same name Mauktikadāma is given by Ratnaśekhara in his *Chandaḥkośa* v 6 to a Catuspadī which has 16 Mātrās in each of its four Pādas and is virtually the same as our Dvīpadī, but where there is only one Yati at the 16th Mātrā instead of our two at the 12th and the 20th Mātrās, a Yamaka being also introduced at the point of the Yati. Yet it must be pointed out that Ratnaśekhara's Mauktikadāma is a Varna Vṛtta with 4 Madhyaguru Caturmātras (or Jaganas) in each Pāda and must be traced to a similar Sanskrit metre noted by Hemacandra, at *Chandonuśāsana* 2 172. On the other hand, as seen from the illustrations of both our author and of Hemacandra, the Dvīpadī Mauktikadāma shows preference for the Adiguru and Sarvalaghu Caturmātras, apparently avoiding the Madhyaguru Caturmātra or the Jagana.

8 The name Ullāla given to the first two Dvīpadīs is very interesting. *Kavidarpaṇa* says that they belong to the Bandins or the bards, Hemacandra on *Chandonuśāsana* 73 mentions them as Ullālakas and ascribes them to the Magadhas, i e, the bards of Magadha in particular, or perhaps the bards in general, as the terms Magadha and Māgadhikā (metre) were

by this time extended to all bards irrespective of their home Virahānka and even Svayambhū are apparently not aware of these particular Ullālas or their names, so that the extensive use of this metre as well as its popular name, i e, Ullāla, may be ascribed to about the 11th century It, however, does not appear to be suitable for a running narrative, but may have been used as a sort of variety, either at the beginning or at the end of a Kadavaka, composed in the Paddhatikā or some similar metre Our commentator has well noted this point and observed at the end of his comments on *KD* 2 31 'Of these, certain kinds of Catuspadī like the Pañcānanalalitā and a few Dvīpadīs like the Kumkuma are seen employed at the commencement of Sandhis' By a convention of the bards, a Dvīpadī is employed either at the commencement of a Sandhi or at the end of a Kadavaka and is then called a Dhruvā, Dhruvakā or Ghattā, as our commentator tells us on *KD* 2 30 6 and quotes from the *Chandaḥkandalī* in support of it *Svayambhūchandas* 7 1 and Hemacandra on *Chandonuśāsana* 7 5 7 further note that a Dvīpadī gets this name Dhruvā, only when it is thus employed for 'restrospective allusions, requests, plot-contents, or auspiciousness' But otherwise, it is called merely a Dvīpadī It is clear, however, that though Svayambhū mentions this peculiarity of the Dvīpadīs, his treatment of them in chapter 6 begins with Laya and Bhramarapada which have 28 Mātrās in each of their two Pādas and altogether drops the Kumkuma and the Karpūra, the famous Ullālas of the Bandins On the other hand, Hemacandra begins his Dvīpadīs in chapter 7 with these two, which are the shortest among the Dvīpadīs that can serve as the Dhruvās and which had evidently gained great popularity among the bards between the times of Svayambhū and Hemacandra, receiving a special name for themselves at their hands In addition to such a use of these Ullālas as Dhruvās in a Sandhi or a Kadavaka of long narrative poems, Apabhramśa bards used them for the composition of strophic couplets or triplets as illustrated by the *Kavidarpana* 2 33 (Satpada and Phulla) and 2 36 (Tribhangī) *Prākṛta Paṅgala* defines only the second of the two Ullālas, namely the Karpūra, while explaining the composition of a Satpada at 1 118, but does not give any independent status to it The 25 varieties of the Karpūra Ullāla mentioned by our commentator on *KD* 2 3 are only secondarily hinted at by the *Prākṛta Paṅgala*, while giving the 71 Prastāras or kinds, in view of the presence of the short and long letters in each, at I 120-123 *Chandaḥkośa* goes a step further and neglects even the name of the poor Ullāla i e, Karpūra, though it virtually alludes to this Dvīpadī while defining the composition of two strophic couplets, namely, Ṣatpada and Rāsākula, in vv 12 and 29. It is again significant that both the *Prākṛta Paṅgala* and the

Chandaḥkośa do not show any knowledge of the shorter *Ullāla*, i e, the *Kumkuma*. This may mean that out of the two *Ullālas* popularized by the bards of Magadha only one was generally adopted by the *Apabhramśa* poets of the 13th and the 14th century, whether as a *Dhruvā* or as a strophe in couplets and triplets, but its favourite name or rather epithet, was completely forgotten. I think the term *Ullāla* was meant, originally at least, as an epithet of a *Dvipadī* in view of its 'charming surges or sweeps' culminating in the thin skirts, each consisting of three short letters, first at the end of the 15th and then at the end of the 28th *Mātrā* in each of its two *Pādas*. The root *lal* signifies 'movement', 'a charming movement', as the past passive participle *lakta* suggests. This is indirectly corroborated by the way in which the term *Ullāla* is employed by both the *Prākṛta Paṅgala* I 146 and the *Chandaḥkośa* v 31, in the definition of a strophic couplet called *Kundalika*. If the text alone of this definition—which is almost identical in the two works—is taken into consideration, *Ullāla* would appear to mean 'a peculiar decoration consisting in the repetition of the last few words in the last line of the first stanza at the commencement of the second'. The strophic *Kundalika* is made up of a *Dohā* which forms its first half, and a *Kāvya* (whose stanza consists of four *Pādas* of 24 *Mātrās* each), which forms its other half. It must have *Ullāla* i e, the decoration in the form of the repetition alluded to above. The commentator of *Chandaḥkośa* takes the word *Ullālaka* as another name of the *Kāvya* stanza of which contains 96 *Mātrās*, this is virtually also the explanation of one of the three commentators of the *Prākṛta Paṅgala*, while the other two explain the term to mean 'turning back and then proceed', or in other words, 'an immediate repetition of a few letters which are already once employed'. *Chandaḥkośa* uses the same term *Ullālaka* in the same sense once more in the definition of a sister metre *Kundalinī*, where the metre of the first stanza is *Gāthā* instead of *Dohā*, while that of the second is the same, i e, the *Kāvya*, as in the *Kundalika*. This *Kundalinī* is unknown to the *Prākṛta Paṅgala*.

9 The next main division of metres according to the scheme of the *Kavidarpana* is the *Catuspadī*. Among these, the *Gāthā* stands first and in vv 4-8, a *Gāthā*, which is the same as the *Āryā* in Sanskrit, is defined together with all its kinds such as *Pathyā*, *Vipulā* and *Capalā*. The commentator gives additional information about some more kinds of the *Gāthā*, such as the 26, which begin with *Kamalā* and are based upon the number of short and long letters in them, the four, which bear the names of the four castes and have either all short or all long letters in one or

both of their halves, except those that are compulsorily short or long, and lastly those four, in which only two Ganas follow each other in succession, the second of which is always a Madhyaguru or a Jagana, the first being any one of the remaining four Caturmātras. Hereafter in v 9, there follow in succession the derivatives of the Gāthā, namely, Gīti, Upagīti, Udgīti and Skandhaka, in v 10 the derivatives of the Gīti, namely, Ripucchandasa-Lahtā, Bhadrīkā and Vicitrā, in vv 11-13, the remaining derivatives of the Gāthā such as Gātha and others ending with Mālāgātha. The commentator mentions nine more derivatives of the Gāthā the first of which is Jātīphala, the remaining 8 are but the extensions of the Jātīphala, secured by adding one Caturmātra each time before the last long letter of the first half of the Jātīphala. Their names begin with Dāma and end with Mālādāma. In all these 17 derivatives of the Gāthā, the second half is always the same as that of the Gāthā. It is also noteworthy that all but three (Jātīphala, Gāthinī and Dāminī) have masculine names. Both our author and commentator seem to have followed very closely Hemacandra's *Chandonuśāsana* in giving these varieties. Virahānka, *Vrtta-jātī-samuccaya*, 49-14 and 22-3 mentions only Gīti, Upagīti, Skandhaka and Gītikā, which last is the same as our author's Bhadrīkā, whereas Nanditādhyā mentions Udgīti, Upagīti, Samkīrna Skandhaka and Skandhaka at *Gāthālakṣana*, vv 62-75, though some of these are given under different names. It is to be remembered that the Gāthā together with its varieties and derivatives is a Catuspadī according to the author of the *Kavidarpana*, though he has not mentioned its 'Pāda' even once, throughout his treatment of the metre, he always refers to its Dala or half. This is very probably due to the influence of Hemacandra, who in his turn was influenced by Pingala and his commentator Halāyudha. Those two, namely, Halāyudha and Hemacandra, clearly state that the mention of an Ardha in the definition of the Āryā (i.e., the Gāthā in Prakṛit) indicates that the division into Pādas or quarters is not to be understood in the case of this metre. This appears also to be the view of the Sanskrit prosodists in general including the author of the *Jānāśrayī*, though Jayakīrti states at *Chandonuśāsana*, 53, that an Āryā has four Pādas. On the other hand, the common tendency among the Prakṛit prosodists is to consider the Gāthā as a metre of four Pādas. *Prākṛta Paṅgala* 154, *Gāthālakṣana*, v 16 and *Chandaḥkośa* v. 51, all mention the four Pādas of the Gāthā, yet Virahānka seems to favour the view of the Sanskrit prosodists at *VJS.* 435-36, where the 4th Caturmātra in each half of the Gāthā is required to be a Sāmanta, i.e., a Jagana, or a V. pra or a Sarvalaghu Caturmātra as seen from the stanzas themselves which serve as illustrations. Strangely enough, Virahānka,

while defining a Gāthā at *VJS*, 4 1-2, does not mention either a Pāda or a Dala Any way, that the author of the *Kavidarpana* considered Gīti, which is only a derivative of the Gāthā, to be a Caṭuspadī is quite certain, since, at *KD*. 2 35 to 37 he defines a Dvibhangī which is an Asta-padī and two Tri-ohangīs which are Dvādaśa-padīs, assuming in all the three cases that the Gīti which is the metre of the second or the third strophe, has four Pādas So the commentator is right in introducing v 4 in chapter 2 with the words *catuspadīm kulakena āha* 'He defines the Catuspadī by a Kulaka', the Kulaka here is a collection of five stanzas

10 Having thus started with the Gāthā, which is a sort of a Visama Catuspadī, the author now proceeds to define a few, i e, 10 important Ardhasama Catuspadīs in vv 14-18, followed by 21 Sama Catuspadīs, in vv 19-26, under this Catuspadī Prakarana Among the Ardhasama Catuspadīs, Dohaka plays an important part, yielding five different derivative metres, one of which is, strictly speaking, a Sama Catuspadī (Samdohaka in v 16), mentioned here incidentally, owing to its connection with the Dohaka Out of the rest Pañcānanalalitā, Malayamāruta and Rāsa (v 14) are unknown to Virahānka The first two are unknown even to Svayambhū, who, however, knows the Rāsa and mentions it under the name Rāvanamastaka at *Svayambhūchandas*, 6 14. The last among these Ardhasamas is Māgadhikā, which is only another name of the Vaitāliya, when it is composed in the Māgadhī language according to Virahānka, *VJS* 4 28, *Kavidarpana* does not lay down the condition of the language, but somehow tries to distinguish it from the Vaitāliya which is defined under the mixed metres in ch 5 (v 1), by mentioning only the Mātrās in the former, excluding the mention of the Aksara Gana which is prescribed for the latter In short Māgadhikā is considered as a pure Mātrā Vṛtta and this is in keeping with what Hemacandra, too, has done⁶ Next, the treatment of the Sama Catuspadī starts with the 6 metres of the Mātrāsamaka group which are usually defined among the Sanskrit Mātrā Vṛttas⁷ All these have four Caturmātra Ganas in each of their four equal Pādas Five more metres of the same length, i e, having 16 Mātrās in each Pāda, are further defined in vv 21-22 As a matter of fact, we have only three such metres, namely, Mukṭāvalikā, Vadana and Paddhatikā, whose constitution mutually differs only in respect of the Mātrā Ganas which are employed in them⁸ Hemacandra mentions this last metre, i e, Paddhatikā, both among the Sanskrit and the Prakrit metres, but prescribes the restrictions as above only for

⁶ See his *Chandonuśāsana*, 3 62 (*Jayadāman*, p 106)

⁷ See *Jayadāman*, Introduction, pp 28-29

⁸ See note on the passage

the Sanskrit, but not for the Prakrit one. The remaining two metres of this group of five are Adilā and Madilā, these are exactly identical with Vadana in their constitution, but Vadana has no rhyme, Adilā has two different rhymes for the two halves, while Madilā has only one common rhyme for all the four Pādas⁹. Ten more Sama Catuspadīs are next given in vv 22-26, they are —Khanda with 13 Mātrās, Madanāvātāra with 20, Galitaka and Rāsāvalaya with 21, Khañjaka and Rāsaka with 23, Candralekhā, Vastuvadana and Utsāha with 24 and lastly Dvīpadī with 28 Mātrās in each of their four Pādas¹⁰. Regarding the names Galitaka, Khañjaka, Śīrsaka and Rāsa, the commentator quotes a conventional rule according to which 'All metres except Gāthā, Dandaka and the like, are generally called Galitakas, all Galitakas are generally called Khañjakas when they have the Anuprāsa and rhymed Pādas. All Khañjakas when coupled with one, two or even three metrical stanzas, are called Śīrsakas and, finally, all Mātrā Vṛttas (Jātis) may get the name Rāsa'. Regarding the last, the commentator quotes an old authority, already quoted by Hemacandra, *Chandonuśāsana* 5 3, which means —'All Jātis are employed here in view of their constitution, Rāsābandha is indeed an elixir among the assemblies of elderly persons'¹¹. The author wholly neglects the Antarasamā and the Samkīrnā Catuspadīs, but the commentator mentions them on v 31 below while explaining the name Chaddanikā and quotes from the *Chandaḥkandalī* in support. An Antarasamā has its 1st and 3rd, as also 2nd and 4th Pādas equal and similar, while the Ardhasamā has 1st and 2nd as well as 3rd and 4th Pādas equal and similar. It will be seen that the Antarasamā itself becomes the Ardhasamā when its 2nd and 3rd Pādas exchange their places, also that the terms are used in a slightly unusual sense. Antarasamā is one, whose alternate Pādas are equal, while Ardhasamā is one whose Pādas are equal in each Ardha. Ordinarily, the term Ardhasamā is used for the so-called Antarasamā, meaning thereby that it has two equal and similar Ardhas, or *halves*, each of which is made up of two unequal lines. Each of these two main varieties of a Catuspadī, namely, the Antarasamā and the Ardhasamā, is of 55 kinds, according as one pair of their Pādas (1st and 3rd in the Antarasamā, 1st and 2nd in the

9 For the different significations of the words Adilā and Madilā, and the constitution of their metrical lines, see notes on the passages

10 See *Vṛttajātisamuccaya*, Introduction, para 5 for a discussion of the name Dvīpadī as applied to a Catuspadī metre, also see notes on the passage for the constitution of the different metres

11 Hemacandra, too, mentions this conventional rule about the names at *Chandonuśāsana*, 4 40 com, 41 and 70, for the name Rāsaka see note on the passage and on VJS., 4 37-38

Ardhasamā) contains from 7 to 16 Mātrās and the other pair contains from 8 to 17 Mātrās in it respectively. The names of the 55 kinds in both are the same and begin with Campakakusuma. On the other hand, we get another set of 55 kinds when the first pair contains from 8 to 17 Mātrās and the second contains from 7 to 16. Their names begin with Sumanoramā and are the same in the case of both the Antarasamā and the Ardhasamā Catuspadīs. The names and full illustrations of all the 110 varieties of the Antarasamā Catuspadīs are given by Hemacandra at *Chandonuśāsana* 6.19-20. The next Sūtra (which, however, is not printed in bold type in the editions through oversight) states how the Antarasamās themselves become Ardhasamās, by an exchange of the 2nd and the 3rd Pādas among themselves.

11 It is rather striking that the *Kavidarpana* dismisses the old Apabhramśa metre Mātrā in a couple of stanzas giving only a single variety of it containing 15, 11, 15, 11 and 15 Mātrās in its five Pādas respectively. It is true that the author calls it *pracurabhedā* 'having many divisions', but evidently does not consider the divisions to be important. We might well contrast this with his treatment of the other Apabhramśa metre Dohaka in vv. 15-17. It is also equally strange that our author's normal Mātrā does not agree with that of Hemacandra, the latter having one Mātrā more in each of the 5 Pādas. The four varieties of this Metre which are noted by Virahānka at *VJS*, 4.29-30 are still different. Virahānka actually defines the middle or the odd Pādas (1st, 3rd, and 5th) of the four varieties and says that they contain 13, 14, 15 and 16 Mātrās respectively. It is his commentator who fills up the gap with the help of other treatises on the subject and from Virahānka's own defining stanzas, which also contain the illustrations. According to him the even Pādas (2nd and 4th) of the four varieties respectively contain 11, 12, 13 and 14 Mātrās in them. None of these four varieties agrees either with that of the *Kavidarpana* or those of Hemacandra. But a look at them all only shows that the odd Pādas of this metre must be longer than the even ones (by 2 Mātrās according to Virahānka, and from 3 to 5 Mātrās according to Hemacandra and the author of the *Kavidarpana*).

12 A longer Dvīpadī which shows a Yati first after the 8th, the 10th or the 12th Mātrā and then another Yati regularly after the next 8 Mātrās—thus dividing the Pāda into three parts—in both the halves, has undoubtedly developed into a Satpadī in course of time. This is particularly so when a word is completed at the places of the Yati and the process was further

hastened when even a rhyme was introduced at the same place. The position of a rhyme (i.e., the main rhyme) in the case of the Satpadī points to the same conclusion. It is not the 3rd and the 4th Pādas that are rhymed, but the 3rd and the 6th, which means that the chief rhyme contemplated the stanza as consisting of two halves rhyming with each other. The other two rhymes, when they exist, namely, that of the 1st with the 2nd and of the 4th with the 5th, were originally conceived as only internal rhymes, but, it is these internal rhymes themselves that probably led to and finalized the division of the originally single Pāda into three Pādas. *Kavidarpana* gives six different kinds of the Satpadī, which he calls by the name Ghattā, in vv. 29-31 and remarks that there are many other divisions of the Satpadī. He also mentions the peculiar Anuprāsa or Yamaka of this metre as explained above and remarks that the Satpadī gets an additional name Chaddanikā when it is employed at the end of a Kadavaka, briefly summing up its contents. The commentator adds, on the authority of the *Chandaḥkandalī* (vv. 73-74 on p. 35), that a Satpadī receives two more names, Dhruvā and Dhruvakā, since it is recommended as compulsory, both at the commencement of a Sandhi and at the end of a Kadavaka. This seems to be an old convention mentioned by Hemacandra, on *Chandonuśāsana* 6.1-3. In addition to these six, the commentator mentions the three main varieties, each of which is further of eight kinds, of a Satpadī, following the *Chandaḥkandalī* and Hemacandra's *Chandonuśāsana*. The first of these main varieties is Satpada-jāti, its 3rd and 6th Pādas may each contain from 10 to 17 Mātrās in them, thus giving rise to its 8 varieties, while the other four Pādas contain only 7 Mātrās in each of them. The second main variety is Upa-jāti and the third is Avajāti. As in Satpada-jāti, so in Upajāti and Avajāti, the 3rd and the 6th Pādas may contain from 10 to 17 Mātrās in them, thus giving rise to 8 sub-varieties of each of the two. But the remaining Pādas, i.e., 1st, 2nd, 4th and 5th, contain 8 Mātrās in Upa-jāti and 9 Mātrās in Ava-jāti. The commentator further adds, following the *Chandaḥkandalī* and Hemacandra, that like the Satpadī, even the Catuspadī and the Dvīpadī are employed both at the beginning of a Sandhi and at the end of a Kadavaka, they are then called Dhruvā, Dhruvakā or Ghattā like the Satpadī. But the additional name Chaddanikā is given only to the Catuspadī and the Satpadī, but not to a Dvīpadī, when they stand at the end of a Kadavaka, briefly summarising the contents of the Kadavaka and finally leaving the earlier topic. There is also one more Satpadī called Kīrtidhavalā, whose rhyme is peculiar since its 1st Pāda rhymes with the 3rd in each of the two equal halves into which a stanza in this metre is divisible. No other rhyme is

mentioned in the definition nor noticed in the illustration Hemacandra, *Chandonuśāsana* 5 35 does not mention even this rhyme, though perhaps his illustration contains it. As the commentator explains, this Kīrti-dhavalā is one of the three Dhavalas which have 8, 6 or 4 Pādas each. The Dhavalā of 8 Pādas will be defined by our author under Astapadī according to his scheme. But the Dhavalā of 4 Pādas is neglected both by our author and his commentator, the latter only mentions one of these last, i e, Gunadhavalā and says that this and other Dhavalas of 4 Pādas should be known from other bigger works. Hemacandra defines and illustrates all the three Dhavalas together with their varieties, (2 of Astapadī, one of Ṣaṭpadī and 3 of Catuspadī), at *Chandonuśāsana* 5 32-38. An interesting stanza is quoted by our commentator, probably reproduced from Hemacandra, according to which (No 81 on p 37) the name Dhavalā owes its existence to the fact that in these metres the praise of some great man is sung under the image of a bull (a Dhavalā). The employment of this image is, however, immaterial in actual practice. Hemacandra uses it only in one out of the six illustrations which he gives for the six kinds of the Dhavalā. According to another stanza quoted by both Hemacandra and our commentator, the name Dhavalā is only a common term affixed to the name of any metre like Utsāha, Helā, Vadana and Adilā, when it is used for praising a great man under the image of a bull. Thus we have an Utsāha-Dhavalā, a Helā-Dhavalā etc. When, on the other hand, any of these metres are employed for celebrating any auspicious event the term Mangalā is similarly affixed to their names and we get an Utsāha-Mangalā, a Helā-Mangalā etc. Both these stanzas (vv 82, 93 on p 37) are in Sanskrit and this may indicate the practice of using even the Sanskrit language for the purposes mentioned above. Our commentator also quotes two more stanzas (vv 84, 85 on p 37-38) from the *Chandaḥkandalī*, which are in Prakrit, containing the same information, but with the addition of two more metrical forms. They are Phullaṭaka and Jhambataka, the former is not a separate metre, but a separate term used of metres that are used in praising deities. Thus any metre like Utsāha is to be called Phullataka (or perhaps Utsāha-Phullataka like Utsāha-Dhavalā) when used in praising deities. A Jhambataka, however, is a separate Catuspadī metre, whose Pāda contains 3 Caturmātras and 1 Dvimātra in it. There is no restriction about the nature of these Mātrā Ganas. Hemacandra, *Chandonuśāsana* 5 41-42 gives both these metres or metrical forms without referring to any authority. Perhaps he knew the *Chandaḥkandalī* or a similar work in Prakrit. But he makes a significant remark *vaksyamāna-gandhodakadhārā eva gānavasāt jham-*

bataka-samjñām labhate 'The Gandhodakadhārā itself, which will be described later, gets the name Jhambataka when it is used as a song (i e, to be sung in some Tāla and not merely to be recited like a Śloka)' Svayambhū mentions the convention about the Dhavalas and the Mangalas at 4 36-41, besides defining an independent metre called Mangala, whose first 2 Pādas contain a Śanmātra and 2 Catu mātras each, while the last 2 contain five Caturmātras each This Mangala is entirely different from the one given by Hemacandra at *Chandonuśāsana* 5 39 Svayambhū does not refer to either the Phullataka or the Jhambataka and Hemacandra must have got them from some other work on Prakrit metres, as said above It should be noted that all the four terms, namely, Dhavala, Mangala, Phullataka, as also Jhambataka, are used only in the case of songs sung for different purposes and not for stanzas intended for mere recital

13 In v 33 the author defines two strophic couplets, namely, Satpada and Phulla The first is a Satpadī and the second a Saptapadī metre The Satpada is alternatively called Sārdha-chandas or Kāvya according to our author and his commentator quotes a Prakrit stanza in support of this The same stanza is also quoted by Hemacandra at *Chandonuśāsana* 4 79, but from it he understands only the first two as the names intended for the couplet and totally ignores the third, i e, Kāvya It is interesting to note, again, how the Vastuvadana itself is called a Kāvya at *Prākṛta Paṅgala* I 108-109 and how the name Kāvya is not given to a strophic couplet by any one except the author of the *Kavidarpaṇa* It would appear that the question turns upon the interpretation of the word Kāvya in the quotation mentioned above Our author took it as a proper name, while Hemacandra and others took it only as a common name That it was known to the author of the *Chandaḥkosa* as a proper name of a couplet can, however, be inferred from CK vv 31 and 38 where a stanza in the Vastuvadana (or the Rodaka as *Chandaḥkośa* calls it in CK v 13) metre is described as only a half Kāvya (*kavvaha addha, kavvapaya-juyala*) The two stanzas, v 31 and v 38, define two couplets Kundalika and Kundalinī, the 2nd constituent of both is a stanza in the Vastuvadana or the Rodaka metre, while the 1st is a Dohā in the Kundalika and a Gāthā in the Kundalinī Each of these two couplets contains 8 Pādas, and when the last 4 Pādas in both of these are called half a Kāvya, the inference is that the strophic couplet as a whole was called Kāvya But as said above *Prākṛta Paṅgala* calls the Vastuvadana itself a Kāvya at I 108-109, thus giving rise to a self-contradiction, since *Prākṛta Paṅgala* l. 146 closely agrees with CK v 31 See also *Prākṛta Paṅgala*

I 117, 120, and 148 where the name Kāvya is very clearly intended to signify a single stanza and not a couplet. It is, therefore, possible to assume that for some time the name Kāvya was given to a couplet and then in course of time it was transferred to one of its constituents. I have suggested a similar process in the case of the name Dvīpadī in my introduction to the *Vṛttajātisamuccaya*, p. V-VI. It is also worthy of note that the name Kāvya is not given to a single stanza by any one except the *Prākṛta Paṅgala*.

14 The second couplet defined in v. 33 is Phulla, which is a Saptapadī, as it consists of a stanza in the Mātrā metre which has 5 Pādas, and another in the Ullāla metre which has only 2. The specific name Phulla is not mentioned anywhere else, except in the quotation from Manoratha (v. 95) which the commentator gives here. Hemacandra casually refers to the couplet, but does not mention the name, at the end of his comments on 479. In v. 34 an Astapadī metre called Śrīdhavala is defined, it is however, not a Dvībhāṅgī or a couplet. The only other author who defines it is Hemacandra at *Chandonuśāsana* 5.33. Rājaśekhara also gives it at *Chandaḥśekhara* 5.22, but does not mention the name. Our author here bodily reproduces Hemacandra's illustration, clearly mentioning his name. Hemacandra also gives another Astapadī Dhavala called Yaśodhavala, whose Pādas contain respectively 14, 12, 14, 12, 11, 10 or 12, 11, 10 or 12 Mātrās in them. Perhaps Hemacandra has borrowed from Rājaśekhara's *Chandaḥśekhara* 5.22-25, where, however, no names for any of the three kinds of the Dhavalas are mentioned. Five more Dvībhāṅgīs, the first four of which are Astapadīs, are further defined in vv. 34-35, the first of these (given in v. 34) has got a specific name, i.e., Tarala. It is made of a Dohaka and a Sandohaka and the commentator understands the name Dohaka as an Upalaksana of the Avadohaka, Upadohaka and Uddohaka mentioned in vv. 15-17 above. This name Tarala, too, is borrowed by our author from Manoratha, a quotation from whom is given here by the commentator. The other three Dvībhāṅgīs of the Astapadī type have no specific names, they are made up of (1) a Vastuvadana and a Dohaka, (2) a Dohaka and a Vastuvadana, and (3) a Dvīpadī and a Gīti. As said above in para 9, Gīti is to be considered as a Catuspadī. The fifth or the last Dvībhāṅgī is called Vastu and is made up of a Mātrā and a Dohā. It is thus a Navapadī and is also known as Raddā¹². Hereafter, in v. 36, are defined in succession, a Daśapadī which is a couplet formed by a Dohaka and a Ghattā, an Ekādaśapadī, and a Dvādaśapadī, both of which are Tribhāṅgīs or Triplets,

¹² Compare *Vṛttajātisamuccaya*, 4.31, Hemacandra, *Chandonuśāsana*, 5.23, Ratnasekhara, *Chandaḥkośa* v. 34 and *Prākṛta Paṅgala*, I. 133-134.

the first formed by a Vastu (which is itself a couplet consisting of a Mātrā and a Dohaka) and an Ullāla, and the second by 2 Khandas followed by a Gīti. This last again has received a specific name Dvīpadī-khanda and the illustration for it has been borrowed by our author from Śrīharsa's *Ratnāvalī Nāṭikā*, Act I. It is difficult to say how the word Dvīpadī has come to form part of the name of this Tribhangī, though the word Khanda in it is easy to understand. Perhaps, at one time a couplet formed by a Khanda and a Gīti was called a Dvīpadī, where the word Pada signified a metrical unit or a stanza, and not a line¹³. One more Dvībhāṅgī consisting of 2 Ghattās and a Tribhangī formed by a Dvīpadī, a Khanda and a Gīti, both the Dvībhāṅgī and the Tribhangī being Dvādaśapadīs, and lastly a Caturbhāṅgī which is a Sodaśapadī made of 4 stanzas in the same metre like the Paddhatikā, are defined in v. 37 of the second chapter. This Sodaśapadī is technically called a Kadavaka and many such Kadavakas form a Sandhi, which roughly corresponds to a Sarga in the Sanskrit poems. Both the terms Sandhi and Kadavaka are peculiar to Apabhraṃśa poetry, but in actual practice, a Kadavaka does not necessarily contain a group of 4 stanzas of 4 lines each as prescribed by our author. It often contains several rhyming couplets of lines, not necessarily divisible into stanzas of 4 lines each, composed in different metres which are amenable to a Tāla of 5, 6, 7 or 8 Mātrās, even when these metres are ordinarily metres of 4 lines¹⁴.

15 The third chapter of the *Kavidarpaṇa* merely introduces the Varna Vṛttas by enumerating three broad divisions, i.e., Sama, Ardhasama and Visama, as also the 26 subdivisions or Jātis of the first of these. A technical term, namely, Vṛtta is also prescribed here for the Varna Vṛttas. Some older writers following the lead of Piṅgala's *Chandassūtra* 5.1 have tried to use the term Vṛtta exclusively for the Varna Vṛttas, they do not, however, employ any similar exclusive term for the Mātrā Vṛttas and call them by the common name Chandas. It was probably Dandin, *Kāvyaḍarśa* I.11, who first gave the specific name Jāti to them and this is then sought to be adopted by Halāyudha on Piṅgala, *Chandassūtra* 5.1. But this nomenclature is not scrupulously followed by any one, including Piṅgala himself. For he evidently understands even the Mātrā Vṛttas like the Vaitāliya and Mātrāsamaka by the word *vṛtta* in the Sūtra (*pādaḥ*) *yathā-vṛtta-samāptir vā* (4.11), since they are divided into Pādas, even if the Āryā and its derivatives which have only

13 See the discussion on the name Dvīpadī in para 5 of the Introduction to the *Vṛttajātisamuccaya*

14 See *Apabhraṃśa Metres* II, p. 67

Ardhas and not Pādas are excluded from it Bharata does not define the Mātrā Vṛttas separately, nor does he classify metres under three heads, namely, Sama, Ardhasama and Viśama But he certainly included Vānavāsikā, which he defines as a Mātrā Vṛtta at 16 146, under Vṛttas, this is clear from the word *vṛttajña* occurring in the same stanza and also from the word *Vṛtta* which he uses with reference to it at 16 151 Here at the latter place, he makes a distinction between the Vṛttas and the Āryās, but at 16 168 again, he seems to use the word *Vṛtta* in the general sense of a metre, whether based on Mātrā or Varna On the other hand, he calls the 26 classes of the Sama Varna Vṛttas by the name *Jāti* at 32 34-39 This is also done by Hemacandra in his commentary on *Chandonuśāsana* 2 2 (*idānīm ekākṣarādyāḥ sadvimsatyaksarāvasānāḥ chando-jātir āha*) and 3 3 (*anustubhi astā-sarāyām jātau*) Jayadeva closely follows Pingala and even he seems to use the word *Vṛtta* in a broad sense at *JD* 4 29 and 8 3 ff, so as to include even the Mātrā Vṛttas His commentator Harsata actually uses the word *Mātrā-Vṛtta* while explaining the Vaitāliya at *JD* 4 15 (p 15, l 10), and calls the metres of the Mātrāsamaka group by the name *Vṛtta* while explaining *JD* 4 24-29 (p 17, ll 6, 11) Harṣata uses the word *Mātrā-Vṛtta* again in his commentary on *JD* 7 34 and 8 1 Virahāṅka, too, does not use the word *Jāti* to signify the Mātrā Vṛttas and the word *Vṛtta* to signify Varna Vṛttas exclusively, even though the title of his work, namely *Vṛtta-jāti-samuccaya*, may mislead one to think so For, the word *Jāti* occurring in the title of his work clearly means 'a class, a division' and nothing more He himself uses the words *Mātrā-Vṛtta* and *Varna-Vṛtta* at *VJS*, 1 3 and 6 45, *Mātrā-Vṛtta* alone at 4 65, 6 18, 35, 36, 37 and *Vṛtta* alone in the general sense of a metre at 4 108-109, 6 12, 26, 29, 32, etc Hemacandra attempts to follow Dandin and Halāyudha and distinguishes between *Vṛtta* and *Jāti* in his commentary on *Chandonuśāsana* 1 11 (*vṛttam prāg mātrāchandobhyo yad abhidhāsyate tad vṛtta-samjñam jñeyam, mātrā-chandāmsi tu jātir iti prasiddhāni*) He also refers to the name *Jāti* in the sense of Mātrā Vṛttas only in his commentary on *Chandonuśāsana* 8 2, but he actually uses the awkward compound word *Mātrā-Vṛtta* at *Chandonuśāsana* 8 15, which word is, strictly speaking, against the distinction which he tries to make between *Vṛtta* and *Jāti* On the other hand, we have also seen above, how he uses the word *Jāti* to signify a class of the Varna Vṛttas like *Uktā*, *Atyuktā* and others Kedāra, author of the *Vṛttaratnākara*, does not refer to this distinction at any place and includes the Mātrā Vṛttas under the term *Vṛtta* occurring in the title of his work At *Vṛttaratnākara* 1 21, he accordingly promises

to give the definitions of all Vrttas, beginning with the Mātrā Vrttas in the 2nd Adhyāya. All this would show that in spite of the distinction suggested by Pingala and expressed by Dandin, the word Vrtta is used indiscriminately to designate a Mātrā-chandas as well as a Varna-chandas, from the days of Pingala himself, even though Pingala, Jayadeva, Hemacandra and the author of the *Kavidarpaṇa* try to restrict it to a Varna-chandas only. *Jānāśrayī*, however, sticks to the distinction between Vrtta and Jāti, which it distinguishes at 5.1 as follows. Jāti is that which though the same can yet belong to many different Chandases. Chandas is one of the 26 varieties beginning with 'Uktā' etc. and it differs with the difference of the number of letters in a Pāda, so that one and the same Jāti, though possessed of the same number of Mātrās, may yet possess different number of total letters and thus belong to different Chandases. On the other hand, a Vrtta can belong to one Chandas alone, as it can have always the same number of letters. *Ratnamañjūsā* does not allude to this distinction anywhere. Probably these efforts suggest an older tradition according to which the non-Vedic metres were called Vrttas as distinguished from the Vedic metres which are always called *Chandāmsi*, which is surely an older word often occurring in the Vedic literature. For a long time, it would appear that the Mātrā Vrttas were unknown to Sanskrit prosody, the unit Mātrā being foreign to the Vedic and post-Vedic Sanskrit prosody. This metrical unit appears to have been suggested to early Sanskrit poet-metricians from the Prakrit Mātrā-Tāla Vrttas, which presuppose a Kāla Mātrā first and then a corresponding Varna Mātrā. A Varna Mātrā, no doubt, was known in the times of the Prāśākhya, as representing the smallest syllabic quantity which can be pronounced in the shortest unit of time, i.e., a Kāla Mātrā, but its use as a metrical unit must be regarded as subsequent to the introduction of the Āryā into the fold of Sanskrit metres¹⁵. To return to the contents of the 3rd chapter. In v. 3 of the chapter, Śesa Vrttas are mentioned as distinct from the Dandakas, but both these are those metres which contain more than 26 letters in each of their four Pādas. There is, however, an important distinction between the Dandakas and the Śesa Vrttas. The latter are just like the other Varna Vrttas, having a certain order of short and long letters at definite places. But the Dandaka is much different and discloses its origin in popular Dance Poetry. The lines of a Dandaka contain the same Aksara Gana repeated several times in succession, after the initial five or six short letters, or sometimes, even without them. Thus

15 See *Apabhramsa Metres III*, para 11

there can be no doubt that the Dandaka was originally a Tāla Vṛtta sung to the accompaniment of a time-keeping instrument or of a regular rhythmic dance as in the case of the Dandaka in the 5th Act of the *Mālatī-Mādhava* of Bhavabhūti. It was sung in the Tāla of 8 or 10 Mātrās according as the particular Aksara Gana contained 4 or 5 Mātrās in it¹⁶. The Śesa Vṛttas are merely hinted at by our author, but they are more fully described by Jayakīrti at JK 2262-275; by Hemacandra at *Chandonuśāsana* 2381-386 and Svayambhū at SB 1135-139. They appear to belong to the tradition of the Jain prosodists Pingala, Jayadeva (who closely follows Pingala) and Kedāra do not mention them at all. *Ratnamañjūsā* mentions only the Aticchandas, but the *Jānāśīyā* mentions none at all.

16 *Kavidarpaṇa* defines in the fourth chapter 109 Varna Vṛttas of the Sama Catuspadī type including the Dandakas, 8 Ardhasama Catuspadīs and all the four different groups of the Viśama Catuspadīs, viz, the Vaktra, the Padacaturūrdhva, the Udgaṭā and the Upasthita-pracupita. Of these last four, the author discusses the Vaktra group in greater details in vv 118-127, while the remaining three are disposed of in a single stanza each. The Sama Catuspadīs are distributed over 26 classes called Jātis which contain from 1 to 26 Aksaras in each Pāda. The names of these 26 Jātis are given in chapter 3, they begin with Uktā and end with Utkṛti. Among these, the class called Anustubh has 8 Akṣaras in each Pāda of the metres belonging to it. *Kavidarpaṇa* defines 6 metres of this class and in Sūtra 19 states that any other metre of this class should be called Vitāna. The position of this Sūtra makes it absolutely clear that 'any other metre' of this same class, i.e. the Anustubh, is meant by the author, yet the remarks of the commentator are rather obscure, particularly so the words *vakṣyamānebhyo anya-sama-vṛttam*, which must be taken to mean that Vitāna signifies any Sama Vṛtta belonging to any one of the 26 classes mentioned above. Our commentator, however, is not the original culprit, since he has almost copied out the words of Hemacandra's own commentary on his *Chandonuśāsana* 267-68 (NSP edition p 5a, line 4 ff) which are *uktād vakṣyamānāc ca anyat sama-vṛttam chando vitānasamjñam* 'Any metre other than those that are already defined and those that are yet to be defined is called Vitāna'. Jayakīrti in his *Chandonuśāsana* 267-68 considers Vitāna as an alternative name for Citrapadā; perhaps he has followed an older tradition represented by Virahāṅka, VJS, 5.11. But it is more likely that he has adopted this definition and name in view of Halāyudha's criticism of Jayadeva's definition

16 See notes on Sūtras 105-109 for the different kinds of the Dandakas, below

and illustration of Vitāna at *JD* 55 and of Citrapadā at *JD* 63, in an identical metrical form (*anyad ato hi vitānam, citrapadāpi ca bhau gau*) Against this Halāyudha on *Chandassūtra* 58 remarks.—‘Since the white-dressed one (the Śvetāmbara author Jayadeva) has said Vitāna is any metre other than these, (and then again) Citrapadā too contains two Bhaganas and two long letters, this latter is without any purpose as it were (since it is included in the former which has the same metrical formula)’. Jayakīrti’s defence of Jayadeva is probably due to the fact that both of them were Jains¹⁷ But if it is a defence, it is very lame and the real explanation of Jayadeva’s definition of Vitāna seems to be that this word was intended by him, like his predecessor and model Pingala, to be applicable to all Varna Vṛttas whether Sama, Ardhasama or Viṣama,^{17a} which were not of the Samānikā or the Pramānikā type This meaning of the word Vitāna as it seems to have been understood by Pingala and Jayadeva was, however, forgotten and given up at the time of Kedāra, Jayakīrti and Hemacandra, all of whom treat Vitāna as a proper name, along with the names Samānikā and Pramānikā They mention all the three names among the metres of the Anuṣṭubh class and understand by the term Vitāna any other Sama Vṛtta of the Anuṣṭubh class which is different from Samānikā and Pramānikā and which they have not defined In this they have followed Halāyudha, who in his commentary on *Chandassūtra* 58 has clearly

17 See *Jayadāman*, Introduction p 33

17a The word *anuṣṭubh* occurring in Jayadeva’s definition of the Samānī is, however, puzzling Jayadeva was probably prompted to use it here, in view of the immediately following Vaktra group of the Viṣama Vṛttas, to which the word *anuṣṭubh* is really applicable In Pingala’s *Chandassūtra*, the word *anuṣṭubh* occurs at the right place, though it is dragged backwards by Halāyudha. On the other hand, if the word is taken, as it is, in the definition of Samānī and also of Pramānī and Vitāna, as is done by Jayadeva’s commentator Harṣaṭa, the term Vitāna would yet apply to all the different Vaktras, which are Viṣama (in respect of the order of the short and the long letters, if not in respect of their number) and defined in Sūtras 6 to 15 of the fifth chapter, as also to those others which are Sama and defined in Sūtras 3 to 5 in the sixth chapter, since all these are different from the Samānī and the Pramānī in point of their *la-ga-krama* Thus the term Vitāna cannot be taken as a proper name of one particular metre, but must be regarded only as a class name of several metres and so is not open to Halāyudha’s criticism At the same time it should be noted that Samānikā and Pramānikā are essentially Vṛttas of the Sama type and if they are restricted to one particular class like the Anuṣṭubh, they would become mere proper names of particular metres and not class names, as they are evidently intended to be, of more metres than one Further, as proper names, their right place would be in the sixth chapter along with the other metres like the Citrapadā, and there is no reason why this threefold division should be given here It would, therefore, be correct to understand all the three terms as class names only and probably intended to be applicable to all the Varna Vṛttas by Pingala and Jayadeva

said so *ābhyām samānī-pramānībhyām anyad astāksarapādām chando vitānam nāma* 'Any other metre having 8 Aksaras in its Pāda, which is different from Samānī and Pramānī, is called Vitāna' Halāyudha has given 4 different illustrations of the Vitāna, all of which have 8 Aksaras in their Pādas and the order of the short and long letters in which is different from the one obtaining in Samānikā and Pramānikā. It should also be noted how Halāyudha has anticipated the word *anustubh* from Sūtra 59 for interpreting Sūtras 56-8, in order that this threefold classification into Samāna, Pramāna and Vitāna of metres should be applicable only to the metres of the Anuṣṭubh class. This manipulation and interpretation of the word *vitāna* by Halāyudha, however, makes the signification of that word quite uncertain¹⁸. For Kedāra has defined only 6 metres of the Anuṣṭubh class including the Samānikā and the Pramānikā, so that according to him all those 9 metres defined by Hemacandra and all the 5 defined by Jayakīrti, but not mentioned by Kedāra, will have to be called Vitāna. The same will be true in the case of Hemacandra and Jayakīrti and thus the signification of the term Vitāna becomes unsettled and uncertain. Hemacandra gives 4 illustrations of the Vitāna, of which he copies 3 from Halāyudha, but one of these must be included under Nārāca which he has defined earlier, owing to the identical order of short and long letters in both. The fact, therefore, seems to be that all the three authors have followed the wrong lead of Halāyudha and missed the original signification of the word as intended by Pingala, and understood by Jayadeva.

17 Other authors who treat the term Vitāna as a common name, and not as a proper one belonging to a particular metre, are the authors of the *Jānāśrayī* and the *Ratnamañjūsā*, both of whom are writers from South India. But the author of the *Jānāśrayī* mentions the threefold classification of metres into Samānikā, Pramānikā, and Vitāna at the commencement of his treatment of all the Varna Vrttas like Pingala and Jayadeva, while the author of the *Ratnamañjūsā* mentions it at the beginning of the Sama Varna Vrttas, after finishing the treatment of the Ardhasama and the Visama Varna Vrttas in earlier chapters. He clearly means thereby, that the name Vitāna and the threefold classification applies only to the Sama Varna Vrttas and not to the others. His commentator accordingly gives illustrations for all the three from the metres of the Jagatī class, and remarks that the name Vitāna is to be applied to any metre beginning with Tanumadhyā and ending with Bhujangavijrmbhita (i.e., to any

18 Compare 'पादस्यानुष्टुप् वक्त्रम्' इत्यतः सज्ञात् सिद्धावलोकिन्यायेन अनुष्टुप् ग्रहण अनुवर्तते ।

Sama Varna Vrtta) He also seems to mean that even the Mātrā Vrttas which are of the Sama Catuspadī type like Mātrāsamaka, Nrtyagatī and Natacarana, are to be called by the name Vitāna. On the other hand, the commentator of the *Jānāśrayī* seems to have held the view that the three-fold classification applied only to the Sama Varna Vrttas, since he employs the Sama Varna Vrttas having 8, 6, 12 and 10 Aksaras in a Pāda only, for illustrating the three classes. This view is also shared by Hemacandra and the commentator of the *Kavidarpana*, so far as their words are concerned, as said above in the last paragraph. But the fact that Hemacandra mentions Samānikā and Pramānikā as proper names of two metres of the Anustubh class and then defines Vitāna in relation to them, shows that in actual practice he took Vitāna as applicable only to the Sama Vrttas of the Anustubh class, though his words unmistakably convey his awareness of an older tradition by which the term was applied to any Sama Varna Vrtta. This is further borne out by the illustrations of Vitāna which Hemacandra gives and which are all from the Anustubh class. In this connection I may also point out that according to Utpala, Vitāna has ten Aksaras in each of its four Pādas, they are made up of 3 Saganas and a long letter at the end¹⁹. But according to Virahānka, *VJS* 5.11, it is a metre of the Anustubh class having 8 letters in each Pāda, made up of 2 Bhaganas and 2 long letters, (like the Citrapadā of Jayadeva). To sum up then, it is evident that according to Pingala, Jayadeva and the *Jānāśrayī* the word Vitāna signified any Varna Vrtta, whether Sama, Ardhasama or Visama, if it differed from the Samānikā and the Pramānikā in the order of their short and long letters. It signified a similar Sama Varna Vrtta only, in the opinion of the *Ratnamañjūsā* and perhaps also of the commentator of the *Jānāśrayī*. This second view seems to be supported unconsciously by the words of Hemacandra and of the commentator of the *Kavidarpana*, which words reveal their knowledge of an older tradition supporting the view. Lastly, later writers like Kedāra, Jayakīrti, Hemacandra, and the author of the *Kavidarpana* held that the word Vitāna signified a similar metre, i.e., a metre which differed from Samānikā and Pramānikā, of only the Anustubh class, to which also the threefold classification of metres into Samānikā, Pramānikā and Vitāna belongs. Virahānka may be regarded as the exponent of this last view which considers Vitāna as a proper name. There is yet another word like Vitāna, the history of whose signification is interesting. It is Upajāti, this word is generally supposed to signify a metre which contains a mixture of the Pādas of the Indravajrā and the Upendravajrā. But Hemacandra 2.156-157 and our

¹⁹ Compare *trisagar api viddhi vitānam* Utpala on *Bṛhat Samhitā*, 103.46

author (under his influence) at *KD* 4.40 allow it even in the case of the following two metres, namely, *Indravamśā* and *Vamśastha*. They also record a view of the elders, according to which all the *Sama Varna Vrttas* belonging to any of the 26 classes may have their *Pādas* mixed up to produce an *Upajāti*. *Halāyudha* too mentions this view in his commentary on *Chandassūtra* 6.17. An *Upajāti* resulting from the mixture of the *Pādas* of the *Indravajrā* and the *Upendravajrā* is alternatively called *Indramālā* according to *Jayakīrti* 2.117, *Ratnamañjūsā* 5.27 and *Jānāśrayī* 4.36. Similarly that *Upajāti* which arises from a mixture of the *Pādas* of the *Vamśastha* and *Indravamśā* is called *Vamśamālā* according to *Jayakīrti*, *Chandonuśāsana* 2.145 and *Ratnamañjūsā* 6.6.

18 The fifth chapter of the *Kavidarpana* treats of the *Ubhayachandas*, i.e., mixed metres which are partly *Varna Vrttas* and partly *Mātrā Vrttas*. They are 11 in number headed by the *Vaitāliya*. Sanskrit prosodists, including *Hemacandra*, define these metres under the *Sanskrit Mātrā Vrttas*, which have a few restrictions in respect of short and long letters²⁰. Out of the three groups of the *Mātrā Vrttas*, adopted by the Sanskrit prosodists, the author of the *Kavidarpana* has already defined two, namely, the *Gāthā* group and the *Mātrāsamaka* group in the second chapter under the *Catuspadī Mātrā Vrttas*. He has laid down a few restrictions regarding the employment of short and long letters at some places in the lines of these metres, and even mentioned the avoidance of an *Aksara Gana* like the *Jagana*, yet he obviously does not consider them as mixed metres or *Ubhayachandas*, probably because, there is no employment of any positive *Aksara Gana* in any of them. On the other hand, *Aksara Ganas* like the *Ragana*, *Yagana* and the *Bhagana* are prescribed for the lines of metres in the *Vaitāliya* group. When, however, the *Vaitāliya* is defined as a pure *Mātrā Vrtta* under the name *Māgadrikā*, no *Aksara Ganas* are laid down at *Kavidarpana*, 2.18. This means that no long letters are prescribed anywhere, since the fixation of long letters alone is what distinguishes an *Aksara Gana* from a *Mātrā Gana*. A *Mātrā* is equivalent to a short letter and serves as a unit for measuring both the syllabic quantity of a *Gana* and the time which it may take in pronunciation. In *Tāla Vrttas*, the *Mātrā* measures the time which a particular *Gana* ought to take in recitation, while in the pure *Mātrā Vrttas*, it measures the total syllabic quantity, or, in other words, the total number of short letters which a *Gana* ought to have, regardless of the combination of any two of them into a long letter. It should also be noted, that in pure *Mātrā*

20 See *Jayadāman*, Introduction, p. 24

Vr̥ttas, the distribution of the entire syllabic quantity of a metrical line into the Mātrā Ganas aims only at the avoidance of a long letter at the junction of these Ganas, thereby securing their separateness from each other. But in the Tāla Vr̥ttas the Mātrā Ganas have another function to perform. They must represent the groups of time-units or Kāla-Mātrā which constitute and govern the Tāla of a metrical line. These groups of time-units too, have to be kept separate from each other by avoiding a long letter at their junction, so as to prevent their interlocking^{20a}. Any way, the author of the *Kavidarpana* has for some such reasons as given above, separated the Vaitāliya group from the other two groups of Mātrā Vr̥ttas, viz, the Gāthā group and the Mātrāsamaka group, describing these latter under pure Mātrā Vr̥ttas in the second chapter. In the Vaitāliya group, there are three chief metres, they are 1 Vaitāliya, 2 Aupacchandasaka, 3 and Āpātalikā. The odd lines of a Vaitāliya are divisible into two parts, the first consisting of 6 Mātrās regardless of the position of a long letter in them. The second part consists of a Ragana followed by a short and a long letter in succession. The even lines are identical in structure with the odd ones, except that they have 2 additional Mātrās at their commencement. A Vaitāliya is turned into an Aupacchandasaka if the Ragana in all the lines is followed by a Yagana, instead of the short and the long letter at the end. Similarly, it is turned into an Āpātalikā, when the Ragana is replaced by a Bhagana and the short letter after it by a long one, so that the concluding part of all the four lines consists of a Bhagana followed by 2 long letters. There is, however, one more condition about the 8 Mātrās at the commencement of the even Pādas of all the three metres, it is that among the letters that represent them, six short letters in succession must never be employed. If the 4th and the 5th out of the 8 Mātrās in the even Pādas are combined into a long letter, these three metres get the additional name of Prācyikā, and when the 2nd and the 3rd out of the 6 Mātrās in their odd Pādas are similarly represented by a long letter, they get the additional name Udīcyikā. When the long letter as directed above is used in both the odd and the even Pādas of the three main metres, they get the appendage Pravrttaka affixed to their names. Thus we have three varieties of each of the Prācyikā, the Udīcyikā and the Pravrttaka. In the same context, the author defines 2 more Sama Vr̥ttas, each of which is six-fold. Thus we get 6 kinds of Aparāntikā, all the four Pādas of which are respectively equivalent to the even Pādas of the three principal metres and the three varieties of the Prācyikā. Similarly, we have 6 kinds of Cāru-hāsinī, all the four Pādas of which are respectively equal to the odd Pādas

^{20a} See *Apabhramsa Metres III*, para 4 (p. 1067)

of the three chief metres and the three varieties of the Udicyikā. One more variety called Daksināntikā is defined by our author, it has the 2nd and the 3rd Mātrā combined into a long letter in all the Pādas. This will be of 15 kinds as explained in the notes. Hemacandra defines three more metres under the Vaitāliya group, they are the Māgadhī, which is exactly the same as our Māgadhikā defined at KD 218, Paścimāntikā which is made up of the odd Pādas of the Māgadhī, and Upahāsini which is made up of the even Pādas of the same metre. At the end of this chapter the author gives a method of finding out the number of short and long letters, (when any one of them is known), in the case of a Mātrā Vṛtta, the total number of whose Mātrās is known. This really belongs to the sphere of the 4th Pratyaya or Laghukriyā as mentioned in the next chapter, which deals with them only in a perfunctory manner. Out of the six Pratyayas, which are enumerated at the beginning of the chapter, the author defines only two, namely, the Prastāra and the Samkhyā and these two, he explains only as connected with the Mātrā Vṛttas.

(For Nanditādhyā's *Gāthālakṣana* See Appendix I)

19 Nanditādhyā's *Gāthālakṣana* is one of the oldest treatises on Prakrit metres. As its name indicates, it was originally composed for defining a *Gāthā* and the metres derived from it. Naturally short and long letters are defined at the beginning for that purpose and it is stated in v 4 how the letter *ai*, *au*, *ah*, *ś*, *s*, and the nasals of the *ka*, *ca* and *ta* Vargas from the Sanskrit alphabet do not exist in Prakrit. But the statement about the nasal of the Tavarga, *īe*, about the letter *na*, is striking. For actually Nanditādhyā uses this letter when it occurs at the beginning of a word, and this is quite in keeping with what Hemacandra says in his *Śabdānuśāsana* VIII- 1 228. Nanditādhyā also mentions the characteristic short pronunciation of the vowels *e* and *o*, of the nasalized *ī* and *hī*, as also of the letters which precede a conjunct consonant containing *r* or *h*, in Prakrit, but for no obvious reasons he does so rather late in his treatise, *īe*, in v 54 and illustrates the use of all of them in vv 55-60, at the end of his treatment of the *Gāthā* and before commencing that of the derivatives of it. He divides a *Gāthā* into 16 *Āmsas*, 13 of which are *Caturmātras*, 2 are *Dvymātras* and 1 is *Ēkamātra* (v 7), but does not enumerate or define any *Mātrā Ganas* anywhere. Only incidentally, he mentions the five kinds of a *Caturmātra* in vv 12-13, which are to be employed at the different *Āmsas* of a *Gāthā*. Yet the specific names which he uses at v 8 (also v 78a) are nowhere explained or even suggested. I have not met with these terms anywhere else in treatises on Prakrit or Sanskrit metres. The terms which are employed in the definition of the *Madanāvātāra* in v 76 are clearly borrowed from Virahānka's *Vṛttajātisamuccaya* and it appears, v 77 is actually quoted from his work (VJS 17), in support of them. But there is sufficient evidence to believe that the portion of Nanditādhyā's work beginning with v 74 upto the end is not a part of the original treatise, which was intended to define and illustrate the *Gāthā* alone, including probably also its derivative metres. For Nanditādhyā is a staunch follower of the Prakrit language and disparages the use of the Apabhramśa forms in composition, in v 31. On the other hand, the metres which are defined after v 74 are mainly those that are peculiar to the Apabhramśa language, namely, *Paddhatikā*, *Madanāvātāra*, and *Dohā* with the metres derived from it. Both the definitions and the illustrations, when they are given, are composed in the Apabhramśa language, and this is certainly against the spirit of the above mentioned statement in v 31. The reference to a lady-love as the addressee in vv 76-77 (also in vv 82, 84) is not in keeping with

the impression which is left on the mind of the reader that Nanditādhyā was a Jain monk. But even the first 74 stanzas do not all appear to be from Nanditādhyā's pen. V 8 looks like a marginal note added by a reader it is not really needed, its purpose being served by vv 12, 13. Vv 15, 30 and 65 all contain illustrations of a Gāthā, but only one of these, perhaps the first, seems to be genuine, as it is in its proper place, i.e., after the definition of that metre in vv 12-13. V 16 is a sort of introduction for the three main varieties of the Gāthā, viz., Pathyā, Vipulā and Capalā. These three together with the subdivisions of the last one are defined and illustrated in vv 17-25. All these may be genuine, but the illustrations of Gīti, Udgīti, Samkīrnā and Gāthā given in vv 26-30 appear to be quite out of context and uncalled for. The first three are the derivatives of the Gāthā and not mere varieties of it, so that their proper place is only after finishing the varieties like the four which have the names of the four castes in vv 32-38, or the 26 which are based on the smaller or larger number of short and long letters in them in vv 40-44. All these derivative metres again are defined and illustrated in vv 61-73, under different names. Besides vv 26-30 give only the illustrations and are not preceded by definitions as in other cases. They, therefore, do not seem to have formed part of the original work of Nanditādhyā. Lastly, v 52 refers to these names, i.e., Gīti, Udgīti and Upagīti and on that account, is not genuine. Thus out of a total of 92, only about 65 stanzas seem to be genuine.

20 Nanditādhyā was a Jain Pandit, probably a monk. He mentions his name only in two stanzas, vv 31 and 63. Both these stanzas offer some help in arriving at the probable extent of Nanditādhyā's original work. The first states, in clear words, his contempt for the Apabhramśa language, which excludes the possibility of his having included in his treatise Apabhramśa metres and particularly of his having defined and illustrated them in the Apabhramśa language itself. The second records the six varieties of the metres derived from the Gāthā and this shows that his *Gāthālakṣana* was to include the definitions of these too. In four other stanzas he refers to himself in the first person, of these the first two, i.e., vv 1 and 2, declare his intention to define the Gāthā in accordance with what he has learned from his preceptors and to distinguish between short and long letters, as they are employed in Prakrit poems composed by earlier teachers and poets. In the other two stanzas, vv 20 and 32, he promises to give illustrations of the metres which he has defined in the earlier stanzas. This would show that Nanditādhyā intended to give illustrations and not merely the definitions of the Gāthā and its derivatives. The illustrations of Pathyā,

Vīpulā and the three kinds of Capalā in vv 21-25 contain the names of the respective metres introduced by the device of Mudrā, and appear to have been composed by the author for the occasion. But those in vv 34-37 do not contain the names of the illustrated metres and may have been borrowed by Nanditādhyā from other sources. V 36 evidently belongs to some religious epic poem of the Jains and other illustrations which suggest that the author was a Jain are vv 15, 21-26, 36, 37, 57, 62, 67, 68, 70, and 71. Again vv 57 and 59-61 appear to belong to some religious poem of the Jains. Thus, in short, Nanditādhyā's *Gāthālakṣana* was originally intended to contain a discussion of the following topics only: (1) Short and long letters, including those that become so by position (vv 2-5, 56-62), (2) Gāthā and its composition (vv 6-16), (3-5) its varieties like the Pathyā and others (vv. 17-25), also the four which bear the names of the four castes (vv 32-39), and the 26 which depend upon the number of short and long letters in them (vv 40-44), (6) the method of finding out the number of short and long letters in a particular variety of a Gāthā (vv 45-47), (7) the method of finding out the total number of letters in a given Gāthā and its name among the 26 varieties (vv 53-55), and (9) lastly, the six metres derived from Gāthā, with their illustrations (vv 63-75). As regards the date of Nanditādhyā, we have some indications, thus while illustrating the short o in Prakṛt, Nanditādhyā quotes a stanza from Rājasekhara's *Karpūramāñjarī* (II 49) in v 56, and Hemacandra in his *Chandonuśāsana* (NSP ed p 27, lines 15-17) seems to quote vv. 40-42 from Nanditādhyā's *Gāthālakṣana*. These two indications, together with Nanditādhyā's dislike for the Apabhraṃśa language, seem to fix his date somewhere about one thousand A.D.

(For Ratnaśekhara's *Chandaḥkośa* See Appendix II)

21. *Chandaḥkośa* of Ratnaśekhara is a short treatise on a few Apabhramśa metres, which were considered by its author to be more important and usually employed at his times. In addition to these it also defines the Gāthā together with its varieties and the metres derived from it. In almost all the cases, including those of the Gāthā, the defining stanza itself serves as an illustration of the metre which is defined in it. It is remarkable that the *Chandaḥkośa* is composed partly in the Prakrit and partly in the Apabhramśa language. Thus stanzas 1-4 and 51-74 are written in Prakrit and in a comparatively concise style. No authorities are mentioned in this part. On the other hand, vv 5-50 are written in the Apabhramśa language and in a rather verbose style. This second part contains references to two Apabhramśa poet-prosodists, Arjuna and Gosala, or Alhu and Gulhu as they seem to have been popularly called. The former is mentioned in 9 stanzas, namely, 10, 11, 15, 19, 27, 30, 34, 35 and 41, the latter in stanzas 6, 12, 14, 18, 26 and 29. In two of the stanzas, vv 12 and 29, in which Gulha is mentioned, we find also a reference to the vain arrogance and ignorance of Sanskrit Pandits, who treat Apabhramśa poetry with contempt. There are two more allusions, one in v 45 to Pingala and the other to Nāgarāja, i e, Pingala himself, in v 4. But neither of these references can be verified either from the *Chandassūtra* or from the *Prākṛta Paṅgala*. The first of these two stanzas, i e, v 45, defines a Mātrā Vṛtta called Hakkā, this is, however, known to the *Prākṛta Paṅgala* as Catuspadī (I 97). The other stanza, v 4, defines a Varna Vṛtta called Somakrānta, this is called Vidyunmālā both in the *Chandassūtra* 66 and the *Prākṛta Paṅgala* II 66. Arjuna and Gosala are mentioned as *kavi* in vv 12, 27, 30 and 35, further, the stanzas in which their authority is quoted contain such expressions as *Alha utta*, *ajjuno jampae*, *ajjuni kahio*, *Gulhu jampai-payam̐pai*, *gosalena payāsi*, etc. From these it is obvious that these two were distinguished poet-prosodists, who wrote in the Apabhramśa language and had very likely composed manuals of Apabhramśa prosody, from which Ratnaśekhara has quoted in his *Chandaḥkośa*. It is really difficult to say what portion from vv 4-50 of the work was actually composed by Ratnaśekhara and how much he reproduced from Arjuna and Gosala, but the appearance of those stanzas at least in which the names of these poets are mentioned, should leave no doubt that they were actually reproduced from their works. As regards some others like vv 12, 16, 25, 31, 46 and 50, whose close resem-

blance with corresponding stanzas in the *Prākṛta Paṅgala* raises some important questions, I shall offer my remarks in the next paragraph. But if these latter too are considered as actual quotations, as I believe them to be, Ratnaśekhara's authorship must be restricted only to about 25 stanzas, if at all, out of the 46 (from 5-50). On the other hand, vv. 1-4 and 51-74 appear to be composed by Ratnaśekhara himself.

22 Ratnaśekhara, the author of the *Chandaḥkośa*, was a pupil of Vajrasenasūri and the successor of Hematilakasūri of the Nāgapuriya Tapā Gaccha, as we know from the last stanza in the commentary on it, composed by Candrakīrtisūri, successor of Rājaratna of the same, i e, the Nāgapuriya Tapā Gaccha. Candrakīrti was a lineal descendant of Ratnaśekhara himself and was separated from him by a little more than two centuries. Two dated works composed by Ratnaśekhara are known, they are *Śrīpālacarita* composed in Sam 1428 and *Gunasthānakramāroha* with *Vṛtti* composed in Sam 1447. The former is in Prakrit while the latter, both text and commentary, are in Sanskrit.²¹ According to Pattāvalī, quoted in Shri M. D. Desai's *Jaina Gurjara Kavio* II p 759, Ratnaśekhara was born in Sam 1372, thus his literary activities must be ascribed to the second half of the 14th century of the Christian era. *Prākṛta Paṅgala*, which bears many verses in common with the *Chandaḥkośa*, is not an old work even though it bears the name of Paṅgala. It is again, doubtful, whether in its present form it is the work of a single author, as rightly observed by the editor in his introduction (pp VII-VIII) to the Bibliotheca Indica edition of Calcutta, 1902. Hamir, the Rajput king of Mewar, whose reign ended in A D 1366, is mentioned in about eight illustrations of different metres in this work. This and other indications show that the work originated sometime in the second half of the 14th century A D. But Ratnaśekhara did not certainly know it even though it seems to have been contemporaneous with him. His references to Paṅgala do not refer to it nor to the Sanskrit *Chandassūtra*. These references appear to be of a general nature, i e, to Paṅgala, as the originator of the Chandassāstra and not to any particular work. But even in the case of six other stanzas which bear very close resemblance to those in the *Prākṛta Paṅgala*, it is almost certain that Ratnaśekhara did not borrow them from the latter and that both Ratnaśekhara and *Prākṛta Paṅgala* borrowed them from some earlier source. Further, a careful examination of these passages shows that while Ratnaśekhara reproduced them without any changes, *Prākṛta Paṅgala* made some significant changes in them, by introducing the name of Paṅgala.

21. See Velankar, *Descriptive Catalogue*, Nos 1592, 1593, 1596 and 1783

therèin with the obvious intention of ascribing the authorship of these stanzas to Pingala. Thus the words *gulha kavi erisa vuttau* in CK 12 are substituted by *sesa kai vatthu niruttau* at *Prākṛta Paṅgala* I 107 in an otherwise almost identical stanza. The same may be said about CK 16, 25 and 31. These, however, do not contain any name, but appear with the name of Pingala at *Prākṛta Paṅgala* II 208, I 170 and I.146 respectively (as Fanindra, Nāgarāja and Sukavibāndhu). There are two more stanzas in the *Chandaḥkośa*, namely, 46 and 50, which bear a close verbal similarity with *Prākṛta Paṅgala* II 69 and I 44 respectively, but in this case, the latter has not introduced Pingala's name in either of them. At any rate this comparison of the two slightly different forms in which the same stanza appears in the two works in the above mentioned six instances must lead us to the inference that these stanzas were not originally composed by either Ratnaśekhara or the author of the *Prākṛta Paṅgala*, but that they were borrowed from an earlier work (perhaps only with the help of their memory), by both. For, if Ratnaśekhara had borrowed them from the *Prākṛta Paṅgala*, he would certainly not have dropped Pingala's name from them, or substituted Gulha's name for it, and this is perfectly clear from the other stanzas in the *Chandaḥkośa*, which contain the names of Arjuna and Gosala. Ratnaśekhara had no ambition of being called an original authority on Prakrit prosody and so he did not introduce his name anywhere in his definitions. The author of the *Prākṛta Paṅgala*, on the other hand, wanted to lend authority to his composition by ascribing it to the famous originator of Prosody.

23 Ratnaśekhara's treatment of the Prakrit and Apabhramśa metres is not very methodical. Among the Prakrit metres he defines only the Gāthā (in vv 51-54), with its varieties like Pathyā and its derivatives like Gīti and others (in vv 55-66). He mentions the 26 varieties of Gāthā, together with their names, as also the 4 varieties which bear the names of the four castes and also the other main varieties, namely, Pathyā, Nipulā and Capalā. In vv 67-70, he defines in succession Vigāthā²², Gīti, Upagīti and Skandhaka, while in vv 71-73 he merely explains the method of finding out the number of short or long letters in a given stanza of a particular metre. In this connection Ratnaśekhara mentions an interesting equation according to which 4ths of a Mātrā is equivalent to a Yoni. This measure, namely, Yoni, is mentioned by him in v 30 in a casual manner,

22 This is the same as the Udgīti of the Sanskrit writers like Pingala and his followers, but the name Vigāthā, which is possibly the older one, is found even at Nanditādhyā, *Gāthālakṣana* v 62 and *Prākṛta Paṅgala* I.66

but otherwise, it does not figure anywhere else in the treatise - We are here reminded of Nanditādhyā's equally obscure equation that a Mātrā is equivalent to a Karsa in point of weight, given in v 47 Ratnaśekhara employs the Apabhramśa language in the earlier portion of his work, namely, vv 5-50, meaning thereby that the metres defined in this portion were mainly used in Apabhramśa poetry He defines 45 metres in all in this part of the work, of which 14 are Varna Vrttas, 15 are Sama Catuspadī Mātrā Vrttas, 7 are Ardhasama Catuspadī Mātrā Vrttas, 2 are Viśamā Catuspadī Mātrā Vrttas and 7 are strophic couplets, both the constituent metres of which are Mātrā Vrttas His treatment does not follow any definite principle of classification and so all the five different classes of metres are mixed with one another Only at the commencement, he defines 8 Varna Vrttas in which the 8 Aksara Ganas or Tikas appear singly Thus in Somakrānta a line contains 2 Ma-Ganas and 2 long letters; in Dodhaka, it has 4 Bha-Ganas, in Mauktikadāma, 4 Ja-Ganas, in Totaka, 4 Sa-Ganas, in Bahula, 3 Na-Ganas, in Bhujangaprayāta, 4 Ya-Ganas; in Kāminimohana (otherwise known as Madanāvātāra in Prakrit prośody), 4 Ra-Ganas, and in Madanākula, 4 Ta-Ganas in succession It is, however, to be noted that when these Varna Vrttas are adopted in Prakrit and Apabhramśa poems, a long letter can be substituted by two short ones and two short ones by a long one, if this did not disturb the Tāla of the song or stanza, because, all these are usually adopted not for their Varna Sangīta (i e, music due to alternation of short and long sounds), but for their Tāla Sangīta (i e, the music of time-regulated accent or stress) Here, for example, a long letter is replaced by two short ones in a Ya-Gana (*cau* for *co* in v 9), in a Ra-Gana (*ai* in *aisohanam* in v 10), and in a Sa-Gana (*gama* in *kari jamaka* in v 16), on the other hand, a long letter is substituted for two short ones in the 3rd and the 6th Sa-ganas of the second line in the Hakkā metre in v 45 We shall discuss this point a little later, in details The next four Varna Vrttas which our author defines in vv 14-16 and 44 are the two Nārācas, the Somakānta and the Pañcacāmara, the Drumilā and the Mehānī The first Nārāca contains 8 pairs of short and long letters following each other in succession, while the second contains 10 such pairs Drumilā defined in v 16, has 8 Sa-Ganas coming one after another, while the Mehānī, defined in v 44, contains 8 long letters in each line, except the third and the fourth, where the 7th letter is short This is comparable with the Somakrānta of v 4 The next Varna Vrtta is the Hakkā defined in v 45, it contains 7 Sa-Ganas followed by a short letter at the end in each line and is comparable with the Totaka of v 7, only as said above, in the second line the 3rd and the

5th Sa-Ganas have their 2 short letters replaced by a long one each. The last Varna Vṛtta defined in v 46 is Nārāca, it contains only 4 pairs of short and long letters following one another in succession. This Nārāca is to be compared with the other two Nārācas in vv 15-16. Short and long letters coming in succession seems to be the peculiarity of this metre. It is noteworthy that in all the Varna Vṛttas which are defined here, only one kind of the Akṣara Gana is employed throughout a line and this is due to the fact that such metres alone can contribute to the Tāla Sangīta, which is an important factor of popular poetry including that in the Apabhramśa language.

24 We shall now take up the Mātrā Vṛttas, first the Sama Catuspadī among them, in the ascending order of the Mātrās which a Pāda of these contains. Thus we have (1) Vijayaka (v 19) which has 8 Mātrās distributed over 2 Caturmātras of any kind, in a Pāda. (2) Ekāvalī (v 47) has 10 Mātrās in a Pāda divided into two Pañcamātras of any kind. This metre was definitely sung in the Tāla of 10 Mātrās. (3) Laghu Catuspadī (v 40) has 15 Mātrās in a Pāda, the last 5 Mātrās consisting of a Pañcamātra. (4) Adilā (v 41 ab) and (5) Madilā (v 41 cd) contain 16 Mātrās each in a Pāda, they are generally divided into 4 Caturmātras of any kind, but in Adilā all the four Pādas have a common rhyme, while in the Madilā the two halves have two separate rhymes. (6) Bhinna Madilla (v 42) has similarly 16 Mātrās in a Pāda, but among the 4 Caturmātras which constitute the Pāda, a Ja-Gana or the Madhyaguru Caturmātra is to be avoided. Like Adilā, this Bhinna Madilla too has one common rhyme for all the Pādas. (7) Mālatī (v 49) also contains 16 Mātrās, but these are to be mostly made up of Trimātras and Pañcamātras, thus showing a short letter at intervals, compulsorily. There is one more metre which contains 16 Mātrās in a Pāda, it is (8) Paddhatikā (v 36). This is the most popular metre of Apabhramśa narrative poetry. Its Pāda contains 4 Caturmātras of any kind, the last being a Madhyaguru. (9) Ābhānaka (v 17, cf also v 29 first half) contains 21 Mātrās in a Pāda, generally, any Caturmātra may be used, but a Pañcamātra must be avoided and the last three Mātrās are to be represented by three short letters according to a convention mentioned by the commentator. (10) Rodaka, also called Vastuka (v 13; also cf v 12 first half, and vv 31, 38 second half) contains 24 Mātrās in a Pāda, they are made up of 1 Sanmātra, 4 Caturmātras and 1 Dvimātra at the end. The commentator also mentions Rāsākula as yet another name of the metre, but this seems to be a mere guess from the word at the end of the 4th line of the text. From the text itself it would

appear that the metre was called Vastuka when composed in the Prakrit language, but when composed in the Apabhramśa or the Deśī Bhāsā it was called Rodaka Rāsākula is really the name of a strophic couplet mentioned below in v 29 *Kavidarpana* 2 25 and Hemacandra, *Chandonuśāsana* 5.25 know this metre by the name Vastuvadana or Vastuka, while *Prākṛta Paṅgala* I 109 calls it Kāvya (11) Gīta (v 18) also called 'Harigīta at *Prākṛta Paṅgala* I 191, contains 28 Mātrās in a Pāda This metre is sung in a Tāla of 7 Mātrās, the first stroke of the Tāla being on the 3rd Mātrā in each Pāda, which is thus divided into 4 Tāla Gaṇas of 7 Mātrās of each. These Tāla Gaṇas are to be kept separate like the Mātrā Gaṇas and so the 2nd and the 3rd, the 9th and the 10th, the 16th and the 17th, and lastly the 23rd and the 24th Mātrās must not be combined into a long letter (12) Dvīpaḍī (v 35) which seems to be an old Prakrit metre, probably not adapted to the Tāla Saṅgīta, also contains 28 Mātrās in a Pāda, distributed over 1 Saṅmātra, 5 Caturmātras and 1 Dvīmātra at the end²³ (13) Catuspaḍī (v 37) contains 7 Caturmātras followed by a single Dvīmātra at the end in each Pāda, it has thus 30 Mātrās in all in a Pāda There appears to be no restriction about the nature of the Caturmātras that are to be employed in it (14) Dandaka (v 30) contains 32 Mātrās in each Pāda and is evidently a song metre to be sung in the Tāla of 8 Mātrās A Pāda contains 8 Caturmātras out of which the even ones must always be Ja-Gaṇas or the Madhyāguru Caturmātras, while the odd ones may be any one of the remaining four Caturmātras Like the other Dandakas this too may have been originally a dance metre (15) Lastly, Padmāvātī (v 50) contains also 32 Mātrās in a Pāda, which are divided into eight Caturmātrās, but none of them must be a Ja-Gaṇa or the Madhyagurū, technically called Payodhara, which spoils the rhythm of the metre, as we are told by our author

25 Ratnaśekhara defines 7 Mātrā Vṛttas of the Ardhasama Catuspaḍī type and only 2 of the Visama type Among the former, Dohā is the most prominent one, its odd and even lines respectively contain 13 and 11 Mātrās (vv 21-24, vv. 31, 32, 34 first half) Saurāstra or Sorattha as it is called in Prakrit, is an inverted Dohā, it has 11 and 13 Mātrās respectively in its odd and even lines (v 25). If five Mātrās are added at the end of the even Pādas of a Dohā, it is called Cūlikā (v 26) and if ten Mātrās are similarly added to the same Pādas of the Dohā, it is called Upacūlikā (v 27) If the odd Pādas of a Dohā contain 15 instead of the usual 13 Mātrās, the even Pādas being of the same i.e., their usual length,

23 See above Note No 10

it is called Udgrāhaka 'or Udgāhaka (v 28) This is the same as Samdohaka of *KD* 216 The next Ardhasama Catuspadī is Ghattā, whose odd and even Pādas respectively, contain 18 and 13 Mātrās As a matter of fact, this is clearly a Satpadī Ghattā whose equal halves have three lines each, containing respectively, 10, 8 and 13 Mātrās in them This can be judged from the Yati and Yamaka at the 10th Mātrā in the odd lines of the defining and illustrating stanza in the *Chandaḥkośa*, v 43 For the same metre, cf *KD*. 229 Ratnaśekhara has defined one more Ardhasama Catuspadī, namely, Besara or Sphuta-Besara in v 20 Its 1st and 2nd Pādas contain 16 Mātrās each, while 3rd and 4th Pādas have 15 Mātrās each The two Visama Catuspadīs which he defines are but a result of a combination of the lines of a Dohā and a Gāthā, thus a Verālaka (v 33) has the first three lines of a Dohā followed by the last line of a Gāthā, which, by the way, is considered as a Catuspadī as at *KD* 235-36 The second Visama Vṛtta is the Cūdāmani, its first half is that of a Dohā and this is followed by the second half of the Gāthā (v 48) In addition to these simple Varna and Mātrā Vṛttas, Ratnaśekhara defines seven strophic metres all of which are Dvibhangīs or couplets Of these Satpada (v 12), also known as Kāvya or Sārdhacchandas to Hemacandra, *Chandonuśāsana* 479 com, *Kavidarpana* 233 and *Prākṛta Paṅgala* I 120, is made up of a stanza in the Vastu or Vastuvadana or Rodaka or Kāvya²⁴ metre coupled with an Ullāla Dvīpadī which has 28 Mātrās in each of its two Pādas The Ullāla is again employed as the second constituent of another strophic metre called Rāsākula (v 29), the first being a stanza in the Ābhānaka metre defined in v 17 The third Dvibhangī is also a well known one and appears to have been in vogue from very old days It is a combination of a stanza in the well known Apabhramśa metre Mātrā, called Rādhaka by our author and another in the other famous Apabhramśa metre Dohā. It is called Vastu by Ratnaśekhara (v 34) and also by *Kavidarpana*, 235, but it is known as Radda to Virahānka, *VJS* 431 and also to the *Prākṛta Paṅgala* I 133 ff Hemacandra knows both the names It is possible that our author's Rādhaka is another form of the name Raddā, here given to the first constituent of the couplet which is known by that name²⁵ There are four more Dvibhangīs defined by Ratnaśekhara They are (1) Kundalika (v 31), (2) Kuṇḍalinī (v 38), Candrāyana (v 32), and Candrāyanī (v. 39) These can be arranged in two pairs, in the first formed by Kundalika and Kuṇḍalinī, the second constituent metre is the Kāvya which is the same as the Rodaka of v 13, i e, has 24 Mātrās in each Pāda, but in the se-

24 See above para 24, No (10)

25 Like the name Dvīpadī and Kāvya, see para 13 above

cond pair formed by Candrāyana and Candrāyanī, the second constituent is a stanza in the Kāminīmohana metre defined in v. 10 and otherwise known as Madanāvatāra. As regards the first constituent metre in the two pairs, it is Dohā in the Kundalika and Candrāyana, but it is Gāthā in the Kundalinī and Candrāyanī, or in other words, the Dohā gives a masculine and the Gāthā, a feminine name to the couplet as a whole, in each case.

26 Ratnaśekhara thus defines in his *Chandaḥkośa* some unusual metres which are not known from other treatises. Evidently, he makes a selection from the then popular metres prevailing among the poets who wrote in the Apabhramśa language, or rather, languages. From this selection we may be permitted to make a few deductions and draw some tentative conclusions. Gāthā, the most ancient Prakrit metre was still holding the field, whether for individual stanzas or for the formation of couplets, which latter have certainly been popular from very early days as seen from Virahānka's *Vṛttajāṭisamuccaya*. Along with the Gāthā, however, two more metres, Ullāla and Dohā, have come to the forefront. Ullāla seems to be an indigenous product of the land of the Magadhas, while Dohā was universally adopted by the Apabhramśa poets. Virahānka does not mention the former, but even in the case of the latter, i.e., Dohā, it would seem that at his time that metre was just making a headway, though it had already established itself as a constituent of at least one strophic couplet, i.e., the Raddā, also called Vastu. The Dohā, however, came to have its varieties only later, but certainly before Svayambhū's times. That these two metres, the Gāthā and the Dohā, were equally popular at the time of Ratnaśekhara can also be seen from the two other metres, Verālaka and Cūdāmani, which are a result of the combination of the Pādas of the Gāthā and the Dohā. We have also seen how both were used as strophic metres for the composition of couplets, Gāthā giving the feminine and Dohā the masculine name to the couplet. From the Varna Vṛttas, Ratnaśekhara has selected only 14, but almost all of them having a uniform rhythm produced by the repetition of the same Gana throughout a Pāda. This is very significant and gives a sure indication of the new type of rhythm, or music as I have called it elsewhere, in Apabhramśa poetry, namely, the one which is based upon the regularly recurring pause indicated by a stress guided by the time-unit called Mātrā i.e., a Kāla-Mātrā as distinct from the Varna-Mātrā. The two units are indeed related, Kāla-Mātrā is the smallest part of time taken by the pronunciation of a letter and Varna-Mātrā is that much quantity of a letter or even that whole letter, which can be pronounced in this Kāla-Mātrā. It is thus that a short

letter is said to represent or rather consist of, one Mātrā, i.e., Varna-Mātrā and a long letter, two Varna-Mātrās

27 This new type of rhythm or music is quite different from the rhythm or music which is at the basis of the Classical Sanskrit Varna Vrttas or the Vedic Aksara Vrttas. The music of the Vedic metres is produced by the modulation of voice, i.e., by raising or lowering of the voice in three or more pitches, while the music of the Classical Sanskrit Varna Vrttas is dependent upon the alternation or variation of short and long sounds. Very different from these two is the Tāla Sangīta or rhythm, where the main source of the music or rhythm is the regularly recurring stressed pause, which is guided by a time unit, namely the Kāla-Mātrā. This time unit is generally indicated by a time-keeping instrument or by a regularly trained clapping of hands or moving of some part of the body as in a dance. This type of Sangīta or rhythm as also the metres which are based on it are purely popular in origin. They are totally foreign to Vedic or Classical Sanskrit metres. In the case of metres which obey the Tāla-Sangīta, a line of a stanza is divisible into Tāla-Ganas, just as a line of the Sanskrit Varna Vrttas is divisible into Akṣara-Ganas or a line of the Sanskrit Mātrā Vrttas is divisible into Mātrā-Ganas. Further, these Tāla-Ganas have to be kept separate from each other by avoiding a long letter at their junction, like the Mātrā Ganas in the case of the Sanskrit Mātrā Vrttas. The question of keeping the Akṣara-Ganas separate does not arise because there is no possibility of their being mixed up, while it does arise in the case of the pure Mātrā Vrttas, since the Mātrā-Ganas can be mixed up by combining the last Mātrā of the earlier Gana with the first Mātrā of a later Gana into a long letter. Thus, for example, the whole rhythm of a Gāthā will be disturbed if a long letter is used for the 4th and the 5th, or the 8th and the 9th Mātrās, together. But if such a mixture of the Mātrā Ganas is avoided, any letters, whether short or long, may be used anywhere in the line of a Gāthā, barring of course, the exceptions which are mentioned in the definition itself. Similarly, the Tāla-Ganas must be kept separate by avoiding a long letter at the junction of these. The Mātrā-Ganas are usually mentioned as five in number and respectively contain 2, 3, 4, 5 and 6 Mātrās in them, as said at *Kavidarpana* 12. The Tāla-Ganas, however, are not mentioned anywhere in works on Apabhraṃśa prosody and are to be known from the actual singing of these metres and from manuals of Music. Broadly speaking, they are four in number and respectively contain 5, 6, 7 and 8 Kāla-Mātrās in them, or perhaps, 6, 7, 8 and 10 Kāla-Mātrās in them. These Kāla-Mātrās in the Tāla Vrttas may be filled up by

properly and correctly pronounced short and long letters, whose time-value is fixed by tradition and convention, or by improperly pronounced short and long letters, to which time-value is attached by the poet or singer at his sweet will and against the conventional mode of pronunciation, or sometimes, even by a silent rest or pause in which no letters are pronounced at all. Each of these Tāla-Ganas forms a musical unit as it were and the Mātrā on which the stroke of the Tāla falls must not in any case be combined into a long letter with its predecessor, since the stroke of the Tāla cannot be made to accompany the 2nd of the two Kāla-Mātrās represented by the corresponding Varna-Mātrā of a long letter. If, on the other hand, the stroke indicating the pause of the Tāla were to accompany the first Mātrā of the long letter, the Tāla will be disturbed, since the stroke of the Tāla will be a little too early, while, if it were to accompany the next letter after the long one in question, the stroke of the Tāla will be a little too late. Beyond this rule of avoiding a long letter at the junction of two Tāla-Ganas, the Apabhramśa poets do not necessarily observe all the conventional rules about the pronunciation of letters according to Sanskrit prosody. They often take liberty in pronouncing letters, i.e., they pronounce short letters long and long letters short, not caring for the usual and conventional spelling of a word in the language. They sometimes even squeeze several letters within a Tāla-Gana, which if properly pronounced would not be contained in it. The Apabhramśa prosodists indeed do lay down certain rules of pronunciation of letters for general guidance, thus, they lay down that the usual distinction between short and long letters should be observed, but some letters considered as long as a rule have to be considered as short in Apabhramśa poetry. These are for example, e and o, nasalised letters and conjunct consonants which have h or r in them, but even these may be treated as long letters if required by the metrical rhythm. This means, that the poet may treat these letters as short or long according to his will and convenience. As said above, the poet's main concern is the preservation of his Tāla in the lines of the song, conventional pronunciation of letters and words may be set aside when necessary and sometimes the Kāla-Mātrās required for a particular Tāla-Gana may even be filled up by means of silent pauses where no letters are uttered or by stretching out the pronunciation of a letter so as to cover the necessary number of the Kāla-Mātrās.

28 Among the metres defined by Ratnasekhara many are amenable to the Tāla of 8 Mātrās, which is of very common occurrence in Apabhramśa poetry. Thus Somakrānta (v 4), Dodhaka (v 5), Mauktikadāma

(v 6), and Totaka (v 7), all of which are based on the Aksara Ganas having four Mātrās in each of them, are to be sung in this Tāla of 8 Mātrās. Other metres which are amenable to the same Tāla are Satpada (v 12), Drumilā (v 16), Vijayaka (v 19), Dandaka (v 30), Paddhatikā (v 36), Adila and Madila (v 41), Bhinna Madilla (v 42), Ghattā (v 43), Hakkā (v. 45), Pramānī (v 46) and Padmāvati (v 50). Those that are amenable to the Tāla of 5 or 10 Mātrās are Bhujangaprayāta, Kāminimohana and Madanākula (vv 9-11) which have in them Aksara Ganas of 5 Mātrās each. Even the Ekāvalī (v 47) is to be sung in this same Tāla. The two Nārācas in vv 14 and 15 are to be sung in the Tāla of 6 Mātrās and the same is true of the third Nārāca in v 46. The only metre in this collection which is to be sung in the Tāla of 7 Mātrās is Gīta (v 18). It is very significant that Ratnaśekhara hardly mentions any of the pure Mātrā Vrttas which owed their origin to the unconscious efforts of the educated versifiers²⁶ and which are described by Hemacandra at *Chandonu-sāsana* chapter 4 to 7.

²⁶ See my remarks on the subject at *JBBRAS*, vol 19 (1943), p 29 and *Metres and Music*, para 10, at *Poona Orientalist*, VIII

the couplet to its constituent as in the case of the Dvīpadī³⁰ The 4th or the Khidyitaka is nothing but the Vamśapatrapatita of Pingala and others, while the 5th or the Vidyudvilasita and the 6th or the Nanditaka are almost identical, both contain 2 Saganas in each of their Pādas, but the Nanditaka has an additional long letter at the end of each Pāda. There are no corresponding metres defined either by Pingala or his followers. The 7th is the Kṣiptaka which is used in vv 24 and 25, as a Varna Vṛtta this is the same as the later Rathoddhatā, but the Kṣiptaka in v 24 is considered by Jinaprabha as a Mātrā Vṛtta, while that in v 25 is described by him as Varna Vṛtta containing the Aksara Ganas *ra, na, ra, la, ga*, i.e., the same as in the Rathoddhatā. The 8th and the last is the Dipaka*Adila, which Jinaprabha describes as a Kṣiptaka, possessing a common rhyme for all the 4 Pādas. When considered as a Mātrā Vṛtta the description would be correct, but the evident Varna Sangīta in it shows that it is nothing but the later Svāgatā having the Aksara Ganas *ra, na, bha, ga, ga* in its Pādas, where, however, the usual freedom enjoyed by the Prakrit poets of replacing a long letter by 2 short ones is quite evident in Pādas 1 and 4. I consider the names Khittaya and Dīvaya (Kṣiptaka and Dipaka) given in the mss at the end of vv 24, 25 and 26 as the older or at least alternative names of the Varna Vṛttas known later as Rathoddhatā and Svāgatā. The appendage Adila in the case of the second name, i.e., Dipaka, signified, not a new metrical formula³¹, but only an aspect of it connected with rhyme, as seen from the remarks and prescriptions of Virahānka, *Vṛttajāṭisamuccaya*, 4 32, 33, 34, *Chandaḥkośa*, v 41, *Svayambhūchandas*, 4 29

31 Nandisena employs six Mātrā Vṛttas of the Sama Catuspadī type, where in some cases, however, there is a partial restriction about the use of long letters at certain places. Thus he employs 1 Kīśalayamālā in v 19 whose Pādas contain 27 Mātrās each where we have first, 5 Caturmātras of any kind, followed by a Jagana, a short and a long letter at the end of all. This metre is similar to Hemacandra's Kāmālekḥā at *Chandonuśāsana* 4 59 and Virahānka's Mālātī at *Vṛttajāṭisamuccaya* 3 35, but there is a slight difference at the end of the Pāda. The last 7 Mātrās in the Kāmālekḥā and the Mālātī are made up of a Madhyalaghu Pañcamātra (SIS) and a long letter, while in our metre they are made up with a Madhyaguru Catur-

30 See *Vṛttajāṭisamuccaya*, Introduction, para 5

31 See notes on KD 2 21-22 for a discussion on the name Aḍilā, it seems to have been used as a common name for many different metres, like the names Galitaka, Khañjaka and Rāsaka. Also see *JBBRAS*, N S Vol 19, 1943, p 29, last four lines, and Bhayani, Introduction to Sandesa Rāsaka (Singhe Jain Series, Bombay, 1945), p 51.

mātra, i e, a Jagana, a short letter and a long letter following it at the end
 2 Sumukha, which is used for v 20, has 13 Mātrās in each Pāda, the last 3
 being made up by a short and a long letter in succession. The first 10
 Mātrās are represented by 2 Pañcamātras of any kind, though Jinaprabha
 prescribes different Mātrā Ganas for the different Pādas for no obvious
 reasons, mechanically scanning them as in many other cases. This metre
 entirely agrees with Hēmacandra's Upakhanda and Sundarā Galitaka, at
Chandonuśāsana 4 46 and 4 28, or with Virahānka's Jyotsnā and Hamsinī
 at *Vrttajātusamuccaya* 3 3 and 4 72. 3 Ratnamālā, which is used in v 23,
 has 32 Mātrās in each Pāda, distributed over 8 Caturmātras of which the
 last must consist of two long letters. The first 7 Caturmātras may be of any
 kind in theory, but actually Nandisena has employed a Bhagana³² or the
 Ādiguru all through in the last three Pādas and also for the Caturmātras
 in the uneven places in the first Pāda, while those in the even places of
 this Pāda are regularly represented by two long letters. The Latākusuma
 of *KD* 4 93 and the Sangatā of *VJS* 3 34 are similar to our Ratna-
 mālā, which, however, has one long letter more at the end of each
 Pāda. 4 Lalitaka, which is used for v 32, contains a Trimātra, fol-
 lowed by 4 Caturmātras and a long letter at the end, thus
 having 21 Mātrās in each Pāda. This is almost identical with the
 Galitaka of the *Kavidarpana* 2 23, though the scheme of this latter is not
 applicable to our metre only in the third line, where the first 2 Pañcamātras
 which are required by the Galitaka, are not kept separate³³. 5 The Vāna-
 vāsikā of v 33 and 6 Aparāntikā of v 34 are well known metres, the first
 belongs to the Mātrāsamaka group and has the 9th and the 12th of its 16
 Mātrās in each Pāda represented by a short letter. The second, i e, the
 Aparāntikā, is a derivative of the Vaitāliya, but is a Sama Catuspadī, all
 its Pādas being identical in form with the even Pādas of the Vaitāliya.³⁴

32 The Ardhasama Mātrā Vrttas which are employed by Nandisena
 are four in all. The 1st of these is the Māgadhikā which is used for two
 stanzas, namely, the 4th and the 6th. Its definition is quoted by Jinaprabha
 from the *Kavidarpana*, 2 18. Our Māgadhikā is exactly the same as the
 Vaitāliya in its constitution, but sometimes, 2 short letters are substituted
 for the long ones (which are compulsory for the Vaitāliya) in the

32 In the 3rd Pāda, however, the initial long letter of the 3rd Bhagana is replaced
 by 2 long ones.

33 For the other Lalitaka, which is purposely turned into a Viṣama Vṛtta, see
 below para 33.

34 See *KD* 2 20 and 5 7. Both these metres are generally defined among the
 Sanskrit Mātrā Vrttas, see *Jayadāman*, p 157, No 7 and p 158, No 17.

(See Appendix III for Jinaprabha's definitions and the Stava)

29 In paragraphs 1 and 2 of this introduction, I have discussed the source of the definitions given by Jinaprabha in his commentary on Nandisena's *Ajta-Sānti Stava*. Here in the following paragraphs, I propose to discuss the metres which are actually employed in the Stava. In determining the nature of the metrical structure of a line as known to Jinaprabha, I have sometimes taken the assistance of the *Rsabha-Vira Stava*, which is composed in very close imitation of Nandisena's hymn by Śānticandra and which is published by W. Schubring along with it at ZII Vol II. In the *Ajta-Sānti Stava* Nandisena has employed 25 different metres of which, however, there is only one which is a strophical couplet.²⁷ He does not employ any of the metres which are peculiar to Apabhramśa poetry and this is quite natural if we take into account the times in which Nandisena must have written. Nor are there any among them which may be described as Tāla Vṛttas, i.e., Vṛttas in which the chief sources of delight is the music which is produced by the rest-regulating stress. I have discussed this topic in a separate article in the *R. K. Mookerji Volume*, pp 1065-81. The only strophical metre Bhāsuraka (v. 30) is made of 2 stanzas, the first being an Ardhasama Catuspadī Mātrā Vṛtta (with 9 and 12 Mātrās in the odd and even Pādas respectively) and the other, a Sama Catuspadī Mātrā Vṛtta, whose Pāda contains 16 Mātrās divided into 4 Caturmātras, the last of which consists of two long letters. Owing to the purely mechanical scanning of the stanza by Jinaprabha, whose definition, therefore, merely records the Mātrā Gaṇas one after another, the real nature of the metre has been very much obscured. This has been partly recognized by Schubring on p. 188, who perhaps rightly considers the metre of the second stanza to be the Varna Vṛtta called Dodhaka, whose Pāda contains 3 Bhaganas followed by two long letters, if we grant that the initial long letter of the first 2 Bhaganas in the 4th Pāda is replaced by two short ones.²⁸ I have however, construed this as a Mātrā Vṛtta called Rāsa as defined at *Vṛttajātisamuccaya*, 485, each of its 4 Pādas contains 3 Caturmātras and 2 long letters. The composition of the metre of the first stanza is sufficiently clear, it contains in its odd Pādas 1 Caturmātra followed by 1 Pañcamātra,

27 Eight of them are Varna Vṛttas, six are Sama Catuspadī Mātrā Vṛttas, four are Ardhasama Catuspadī Mātrā Vṛttas, six are Viśama Mātrā Vṛttas and one is a strophic metre, a couplet.

28 This is quite a common feature of Prākṛta poetry, when a Sanskrit Varṇa Vṛtta is employed in it more for its value as a song metre than for anything else.

while its even Pādas contain 3 Caturmātras each. It also shows the peculiar rhyme of the 1st with the 4th and the 2nd with the 3rd Pāda. Further, according to Jinaprabha's scansion we must read *ganehi* for *ganehum* in line 2, but the corresponding Mātrā Gana in Śāntīcandra's *Rsabha-Vīra Stava* is a Pañcamātra, indicating that Śāntīcandra at least reads *ganehum* (i e, with the last letter being considered as long). Similarly, the reading *panamyassā*, which Jinaprabha adopts in line 4 as seen from his scansion, is not supported by Śāntīcandra, who seems to have followed the variant given by Jinaprabha and followed by me, so that we have 4, 4, SS in the 4th line instead of Jinaprabha's 5, 4, S. These considerations finally show that the metre of the 1st stanza has 9 and 12 Mātrās respectively instead of 10 and 12 of Schubring, in its odd and even Pādas²⁹. In the 2nd stanza we have a common rhyme for all the Pādas except the 1st one. Śāntīcandra has obviously corrected Nandisena and has employed one common rhyme for all the Pādas. Śāntīcandra's treatment of this metre shows that he did not consider it to be a Varna Vṛtta, but took it only as a Mātrā Vṛtta.

30 Among the remaining 24 the following eight are Varna Vṛttas of the Sama Catuspadī type — 1 Śloka (v 3), 2 Āṅganaka (v 5), 3 Sopānaka (v 8); 4 Khidyitaka (v 17), later known as Vamśapatrapatita, 5 Vidyudvilasita (v 21), 6 Kṣiptaka (vv 24, 25), which is the same as the later Rathodhdhātā, 7 Dīpaka Adila (v 26), which is the same as the later Svāgatā, and 8 Nanditaka (v 29). The 1st, i e, Śloka, is well known and the definition which Jinaprabha quotes is almost the same as the one found at Nandītādhyā's Gāthālaksana, v 91. The 2nd, i e, Āṅganaka, has 6 Saganas (IIS) in each Pāda. The Tarunīvadanendu of *KD* 487 is almost identical with this, but it contains a long letter at the end of each Pāda in addition to the 6 Saganas. But the metre is more akin to the Toṭaka (*VJS* 527) and the Bhramarāvalī (*VJS* 461), which respectively contain 4 and 5 Saganas only, in each of their Pādas. As regards the 3rd, the Sopānaka, it is interesting to note how Virahānka at *VJS*, 477-78, defines a strophic couplet-called Sopānaka, its 2nd constituent is a Gāthā, while the 1st is an unnamed metre which is exactly the same as our Sopānaka. Here, too, it seems clear that the name was transferred from

29 Schubring thinks that the odd Pādas have 2 Pañcamātras or 10 Mātrās each, in the first line he reads *thuyavandiyayassā*, which, however, is not well supported by manuscript evidence. Besides the corresponding Pāda of Śāntīcandra is *Jinamāru devo* and contains only 9 Mātrās in it. He also counts the last syllable, i e, *hum*, in line 3 as a long one on the analogy of line 2 and lines 2-4 of the next stanza. But Jinaprabha's scansion shows it to be a short one and is also supported by Śāntīcandra's corresponding short syllable.

Māgadhikā when it is employed in Prakrit poetry. See notes on the passage in the *Kavidarpana*. The second Ardhasama metre is the Kusumalatā used for v 15, but it is only another name of the well known Aupacchandasaka, which is defined at the *Kavidarpana* 52. Jinaprabha, however, does not quote from the *Kavidarpana*, and composes his own definition for his own reasons which I have attempted to guess in para 2 of this Introduction. Hemacandra's Kusumalatāgrha at *Chandonuśāsana* 6 19 57, is nearly identical with our Kusumalatā, but the former contains 1 Mātrā less in each Pāda, i.e., 15 in stead of 16 in the odd Pādas and 17 in stead of 18 in the even ones. The third Ardhasama metre employed by Nandisena is the Bhujangaparirangita in v 16. Its odd and even Pādas respectively contain 12 and 14 Mātrās. The former are made up by a Pañcamātra, a Caturmātra, a short and a long letter in succession, while in the latter one Mātrā is added in the beginning after the 1st Gana and another before the last long letter. All the four Pādas have one common rhyme. The fourth and the last Ardhasama is the Citrāksarī used for v. 27. This metre is unlike the other Ardhasamas, here the 1st and the 4th Pādas are equal and similar and so are the 2nd and the 3rd. All the four have a common rhyme in our stanza as also in the corresponding stanza of Śāntīcandra. Pādas 1 and 4 each contain 5 Caturmātras followed by 2 long letters, while Pādas 2 and 3 have each 6 Caturmātras followed by a single long letter. This is according to Jinaprabha's mechanical scanning, but really speaking, we have 2 short letters added at the commencement of the 2nd and the 4th Pādas, which are otherwise exactly identical with the other two. In point of rhythm this metre reminds us of the Ratnamālā of v 23, with the only difference that the long letter at the commencement of the Bhagana is very often substituted by 2 short ones in our stanza, while in the Ratnamālā, this has happened only once, i.e., in the 3rd Gana of the 3rd Pāda. This kind of the Ardhasama is rather rare.

33 We shall now discuss the six Visama Vrttas of the Mātrā Vrtta class, which are employed by Nandisena. The first among them is the well known Gāthā, this has been used in vv 1 and 2, as also for vv 35, 36 and 37. It would appear that Nandisena considered Gāthā as a Catuspadī like the author of the *Kavidarpana*, this is clear from the one common rhyme which he has employed for all the four Pādas in vv. 2, 35, 36 and 37. Rhyme indeed is not a characteristic of the Gāthā, which is merely a Prakritized form of the Sanskrit Āryā. But as Nandisena has employed rhyme prominently in his Prakrit poem, he has used it also for the Gāthā. Gāthā must be considered as a Visama Vrtta, whether we consider it as a Dvīpadī

or a Catuspadī The second Viṣama Vṛtta is the Sangataka used for v. 7 ; its first 3 Pādas contain 20 short letters followed by 1 long letter at the end, while its 4th Pāda has 21 short letters and 2 long letters, one of which occurs after the 15th and the other at the end of the Pāda According to the mechanical scansion, we get 4 Pañcamātras having all short letters and a long letter at the end in Pādas 1 to 3, while in the 4th, we have 2 Pañcamātras, 2 Caturmātras, 1 Pañcamātra and a long letter at the end Jina-prabha says that all the Pañcamātras in Pāda 4 consist of short letters, but he does not say anything about Caturmātras We, however, actually find that the first consists of all short letters, while the second is a Jagana The Vaisamya here is quite intentional, 3 Mātrās or 1 short and 1 long letter being intentionally added in the last Pāda The 3rd Viṣama Vṛtta employed by Nandisena in v 10 is Rāsālubdhaka Here the 2nd and the 4th Pādas are equal and similar, they contain 3 Caturmātras, a short letter and a long one in succession, i e 15 Mātrās each; but the 1st and the 3rd are not similar and equal The 1st Pāda contains 2 Caturmātras, followed by 1 short and 1 long letters, while the 3rd Pāda has 3 full caturmātras followed by two short and one long letters at the end Thus we get 11, 15, 12, and 15 Mātrās in the four Pādas respectively This Vaisamya too, is intentional, otherwise it would have been a regular Ardhasama metre The next, the 4th Viṣama Vṛtta is the Rāsānandita employed in v 12 Here the 1st and the 2nd Pādas have 3 Caurmātras each, of which the last is a Sagana The 3rd and the 4th Pādas are similar to these, but the former drops 1 from the 2 short letters of the Sagana, while the latter, i e the 4th Pāda drops both of them Thus we get 12, 12, 11 and 10 Mātrās respectively in the 4 Pādas It is to be noted that in the last metre, i e the Rāsālubdhaka, the number of Mātrās was larger in the second half of the stanza, here, on the other hand, it is smaller Both have the appendage *rāsā* in common as the first part of their names³⁵ The 5th Viṣama Vṛtta is Citralekhā which is employed in v 13 The 1st and the 2nd Pādas of this metre are equal and similar, they contain a Pañcamātra, a Caturmātra, a Pañcamātra, two Caturmātras and a Sagana in succession The 3rd Pāda has one Caturmātra more immediately before the Sagana, while the 4th has a single short letter at the same place We have thus 26 Mātrās in the 1st and the 2nd, 30 in the 3rd, but only 27 in the 4th Mark, however, how the concluding portion of 12 Mātrās has the same rhythm in all the Pādas It is divided into two equal

35 It is difficult to see what the name signifies, but it is very likely that it has a reference to its peculiar word music, as in the case of the Aḍila and the Ullāla, for which see note on KD 221-22 and Introduction, para 8

parts, each consisting of 4 short letters followed by 1 long letter. Here, too, the Vaisamya is quite intentional. Hemacandra's Citralekhā at *Chandonuśāsana* 471 is a Sama Catuspadī, each Pāda having 26 Mātrās in it like the first two Pādas of our metre, though the number of the Mātrās is differently made up there (5, 4, 4, 4, 4, 5). The last or the 6th Visama Vṛtta employed by Nandīsenā is Lalitaka in v 18. In this metre, the first 3 Pādas are equal and similar, they contain 4 Caturmātras followed by a short and then a long letter at the end. On the other hand, the 4th Pāda contains a Pañcamātra in place of the 2nd Caturmātra, but otherwise, it is exactly similar to the first three. Among the Sama Catuspadī Mātrā Vṛttas, we have another Lalitaka in v 32, its Pādas contain 1 Trimātra followed by 4 Caturmātras and a long letter at the end. It has thus 21 Mātrās in each Pāda, while the present Lalitaka³⁶ has only 19.

34. Besides these 24 single and 1 strophic metres, we find that Nandīsenā has employed three different kinds of what the ms calls Nārāca (in vv 14, 28 and 31) and three different kinds of what it calls Veṣṭaka (in vv 9, 11 and 22). Nārāca and Veṣṭaka are both of them rhythmic kinds of prose, undivided into Pādas. In the former we get any number of long and short letters coming one after another, but sometimes the long letter is replaced by two short ones for the sake of variation³⁷. Veṣṭaka is really speaking not a metre, it does not contain any definite number of Mātrā or Varna Ganas, or of short and long letters, but is full of Anuprāsa and in some cases of rhyming ends of words and compounds. A sort of balance is attempted by the introduction of long letters at suitable intervals. Naturally, neither the Nārāca nor the Veṣṭaka is divided into Pādas and Jinaprabha's scansion of these is purely mechanical³⁸. A word about the Vaisamya in these Visama Vṛttas would not be out of place here. We have seen how this Vaisamya is intentional

36 For the different Galitakas, which seem to be the same as the Lalitakas, see Virahānka, *Vṛttajātīsamuccaya*, 489-105 (and notes), Hemacandra, *Chandonuśāsana* 417-40 and *Kavidarpaṇa*, 223 commentary. Could Lalitaka be an older name of the Galitaka? It seems to be suggestive of the sound effect like Aḍila.

37 Nārāca appears to be a name given to those metres which contain a regular succession of short and long letters, coming one after another. See *Chandahkosa*, vv 14, 15. Here it is transferred to a prose passage which shows this peculiar characteristic. Sanskrit Varna Vṛttas which show this peculiarity are called Cāmara or Pañca-cāmara. Do the names suggest the peculiar movement of the metre caused by the alternation of short and long letters?

38 The Veṣṭaka is supposed by earlier scholars to consist of Caturmātra Ganas which are Sarva-laghu or Sarva-guru at the even places and Sarva-laghu or Madhya-guru at the odd places and thus supplying the peculiar rhythm. But an analysis of our Veṣṭakas will show that here and there Pañcamātras, too,

and not accidental, similarly, it is introduced at random and does not disclose any definite plan or scheme as in the case of the Sanskrit Visama Vrttas which are always the Varṇa Vrttas. It would be incorrect to seek to regularize them, though it is possible to maintain that these irregularities were introduced owing to the exercise of an option allowed in the selection of a Caturmātra or a Pañcamātra Gana for the composition of a line. The range of variation is not against such an assumption and Virahānka has actually defined some seven Dvīpadīs, which he calls Ganasama, where such an option about a Caturmātra and a Pañcamātra is permitted, at *Vrttajātīsamuccaya* 3 40-46

35 I am deeply indebted to Muni Shri Jinavijayaji for offering to publish this work, i.e. the *Kavidarpana*, along with the others in the Rājasthāna Purātana Granthamāla. I am also obliged to the Hon Secretary of the BORI, Poona for granting me permission to publish the work separately.

15th August, 1961

H D Velankar

are intentionally introduced for the sake of variety and this is well recognized by Jinaprabha in his scansion. This name, too, seems to suggest the peculiar movement of the so-called metre. It moves round and round (*veṣṭ* to *su* round) apparently without any end in view.

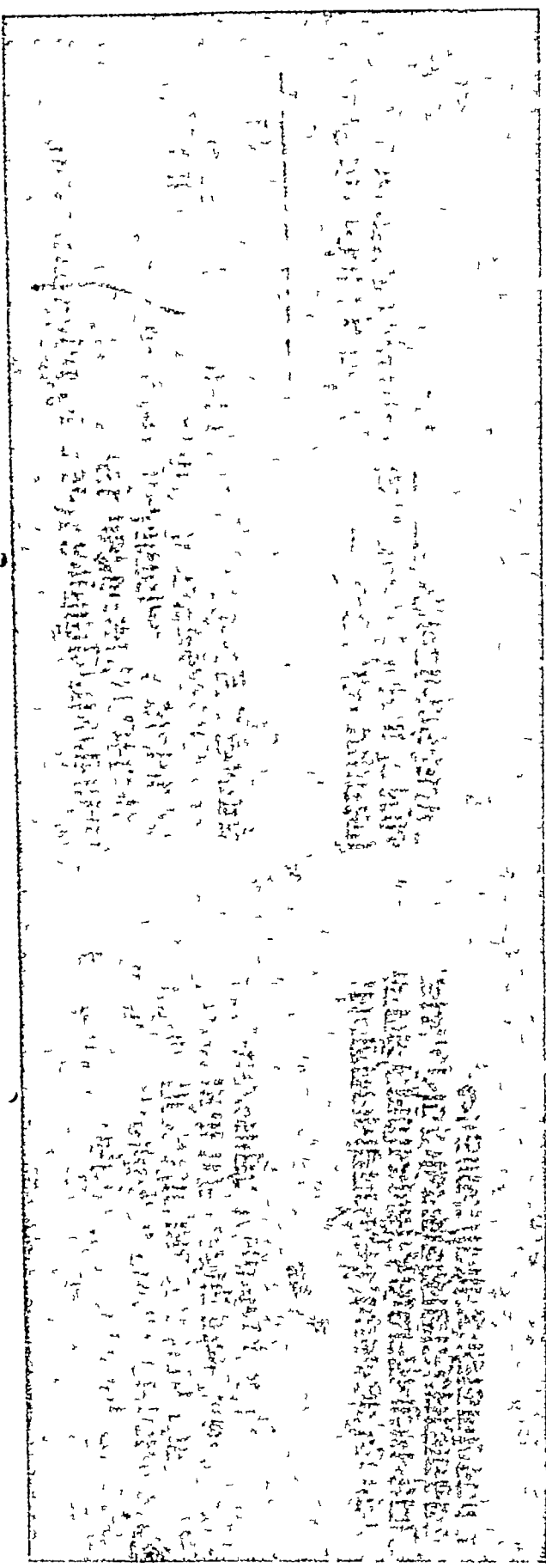
Concordance (Kavidarpana)

I have edited the *Kavidarpana* in 1935-1936 in the *Annals BORI*. The numbering of stanzas adopted there is slightly different from the one adopted here. So to avoid any confusion in reference I give below a Concordance of the two editions, (only for the second Uddeśa)

Uddeśa II

1st ed.		2nd ed	1st ed.		2nd ed
1-3	=	1-3	24	=	24
ex 1-3		3 1-3	ex. 41-42		24 1-2
3 1-3		Com 1-3	25		25
4-8		4-8	25 1-4		Com. 62-65
4 1		Com 4	ex 43-44		25.1-2
8 1-5		Com 5-9	26		26
ex 4-10		8 1-7	ex 45		26 1
Com ex 1-34		Com 10-43	27-28		27-28
9		9	ex 45 (2nd)		28 1
9.1-2		Com 44-45	28 1-3		Com. 66-68
ex 11-14		9.1-4	29-31		29-31
10-13		10-13	ex 46-51		30 1-6
Com ex 35-47		Com 46-58	ex 51 1-2,		Com 71-80
14		14	1-2, 1-6		
ex 15-17		14 1-3	32		32
15		15	32 1		Com. 81
ex 18-19		15 1-2	ex 52		32 1
16		16	ex 52 1-2, 1-2		Com 82-85
ex 20-21		16 1-2	33		33
17		17	33 1		Com 86
ex 22-23		17.1-2	ex 53-56		33 1-4
18		18	Com ex. 48-55		Com 87-94
ex 24		18 1	ex 55 1		Com 95
19		19	34		34
ex 25-29		19 1-2	34 1		Com 96
20		20	ex 57-58		34.1-2
20 1		Com 59	35		35
ex. 27-30		20 1-4	ex 59-62		35 1-4
Com ex 30 1		Com 60	Com ex 56		Com 97
21		21	36		36
ex 31-34		21 1-4	ex 63-65		36 1-3
22		22	37		37
ex. 35-37		22 1-3	ex. 66-67		37 1-2
23		23	Com ex 57		Com 98
23 1		Com 61	ex. 68	=	37 3
ex 38-40	=	23.1-3			









सवृत्तिके कविदर्पणे

प्रथमोद्देशः ।

N B. Portions included within rectangular brackets are added by the editor

[पणमिअ अरिहंतगुरुं वोच्छामि अणुग्गहात्थमवुहाणं ।
इह पाइअभासाए छंदं तु तिहा जहासत्थं ॥ १ ॥

प्रणम्याहन्त गुरुं वक्ष्येऽनुग्रहार्थमवुधानाम् ।
इह प्राकृतभाषया छन्दस्त्रिविध यथाशास्त्रम् ॥ १ ॥]

—सीति चेन्न । यतः सर्वमेवार्हदुपज्ञ जगति शास्त्र यदाह—

सुनिश्चित नः परतन्त्रयुक्तिषु स्फुरन्ति याः काश्चन सूक्तसपदः ।
तवैव ताः पूर्वमहार्णवोद्धृता जगत्प्रमाण जिनवाक्यविप्रुपः ॥ १ ॥

गुरुस्त्रिष्टो विद्याधर्माद्याचार्योऽधिकृतस्तु जयदेवादिः । किं वक्ष्ये चन्दनाह्लादनाच्छन्दः पद्यम् । जाता-
वेकत्रचनम् । तद्द्विधा । वैदिकं लौकिकं च । तत्र काव्यानुपयोगित्वाद्वैदिकमुपेक्ष्य लौकिकमाहृतम् ।
तत्तु तिहत्ति त्रिधा । मात्रावर्णोभयभेदात् । मात्राच्छन्दो वर्णच्छन्द उभयच्छन्द इत्यर्थः । मात्राच्छन्दः
कुङ्कुमादि । वर्णच्छन्द उक्तादि । उभयच्छन्दो वैतालीयादि । यच्छूरः—

शशु नत्वा गिरमनु ततः पिङ्गल नागनाय
वर्ण्ये मात्राप्रभवमुभय वैदिक लौकिक च ।
शूरो व्यासान्नवगणगण लक्षणाभिन्नलक्ष्य
छन्दश्छन्दोनिपुणहृदयानन्ददायि ब्रवीति ॥ १ ॥

किं स्वबुद्ध्या । नेत्याह । यथाशास्त्र प्राच्यच्छन्दोनुसारात् । यद्यत्र प्राच्यैरेव पर्याप्त किमनेन प्रयासे-
नेत्याह । अनुग्रहार्थमुपकारहेतोरवुधाना स्त्रीत्रालवाल्लिशानामत एव सर्वोपकारिप्राकृतभाषया प्रसिद्धोप-
योगिकतिपयच्छन्दोरूपसारोद्धारोयम् । मात्राच्छन्दसि च सुखप्रतिपत्त्यर्थं गाथाच्छन्दसा सोदाहरण
लक्षणमुक्तमितरयोस्तु लाघवार्थं लक्ष्यलक्षणाभ्यामुपन्यास इति ॥ १ ॥

तत्र मात्रागणानाह—

नेया मत्ताच्छन्दे दुतिचउपंचळकला गणा पंच ।
दुतिपंचअट्टेतरसभेइल्ला कचटतपनासा ॥ २ ॥

[ज्ञेया मात्राच्छन्दसि द्वित्रिचतुःपञ्चपट्कला गणाः पञ्च ।
द्वित्रिपञ्चाष्टत्रयोदशमेदवन्तः कचटतपनामानः ॥ २ ॥]

मात्राच्छन्दसि कचटतपनामानः पञ्च गणा ज्ञेयाः । ते च यथासंख्य द्वित्रिचतुःपञ्चपट्कलाः द्वित्रि-
पञ्चाष्टत्रयोदशभेदवन्तः । 'आखिलोल्लालवन्तमन्तत्तेरमणामनो'रिति (हे० ८.२.१५९) वतः स्थाने
इच्छ । कला तन्मात्रा । द्विकलो द्विभेदः कगणः II, S, त्रिकलद्विभेदश्चगणः IS, SI, III, चतुष्कलः,
पञ्चभेदष्टगणः SS, IIS, ISI, SII, IIII, पञ्चकलौष्टभेदस्तगणः ISS, SIS, IIS, SSI, IISI, ISII,
SIII, IIIII, पट्कलस्रयोदशभेदः पगणः SSS, IISS, ISIS, SIIS, IIIIS, ISSI, SISI, IHSI,
SSII, IISII, ISIII, SIIII, IIIIII ॥ २ ॥

वर्णगणानाह—

वनच्छन्दे उण हुंति सव्वमुहमज्झअंतगुरुलहुणो ।

कमसो मना भया तह जरा सता नाम अट्ट तिगे ॥ ३ ॥

[वर्णच्छन्दसि पुनर्भवन्ति सर्वमुखमध्यान्तगुरुलघवः ।

कमसो मनौ भयौ तथा जरौ सतौ नामाष्ट त्रिकाः ॥ ३ ॥]

वर्णच्छन्दसि पुनर्भवन्ति गणाः । किंसज्ञा । मनौ भयौ जरौ सतौ नाम । किंकिरूपौ । सर्वमुखमध्या-
न्तगुरुलघवः कमसो यथाक्रम कोर्थः । सर्वगुरुलघू मनौ । मुखगुरुलघू भयौ । मध्यगुरुलघू जरौ ।
अन्तगुरुलघू सतौ । लाघवेन लक्षण निर्वक्तु द्वौद्वावुक्तौ 'मयरसभजतन' इति मूलक्रमश्च लङ्घितः ।
सर्वेपि ते कतीत्याह । अष्ट । चतुर्गुर्वादीनामपि मा भून्मादिसज्ञा इति नियमार्थमाह—तिगात्ति । त्रिकास्रयः
प्रमाणमेयामिति त्रिकाः । प्राकृतत्वात् यस्थाने ग उक्तः । मना इत्यादिषु द्विवचनस्य बहुवचनं जस् ।
तहत्ति च्छन्द पूरणे । सर्वेषा न्यासः SSS म । III नः । SII भः । ISS यः । ISI जः । SIS रः ।
IIS स । SSI तः । उभयच्छन्दस्तु मात्रावर्णच्छन्दःसकर इति न तत्र पृथग्गणा इति ॥ ३ ॥

गुरुलघ्वत्राह—

दीहं सविन्दु वंजणविसग्गत्संजोगपरमिह दुमत्तं ।

वंकं गुरु इयरं लहु वा पायंते इमंपि गुरु ॥ ४ ॥

[दीर्घं सविन्दु व्यञ्जनविसर्गसंयोगपरमिह द्विमात्रम् ।

वक्र गुर्वितरल्लघु वा पादान्ते इदमपि गुरु ॥ ४ ॥]

दीर्घं आईऊऋएऐओऔरूपम् । सविन्दु सानुस्वारम् । व्यञ्जनविसर्गसयोगा परे यस्मात्तत् व्यञ्जनपरं
विसर्गपर सयोगपरमक्षरमिह च्छन्दसि गुरुसज्ञ ज्ञेयम् । विसर्गपदात् जिह्वामूलीयोपध्मानीयावपि ।
तदादेशत्वात्तयोः । तच्च गुरु द्विमात्र प्रस्तारे तु वक्र S उकाराकृति स्थाप्यम् । इतरद्गुरोर्विपरीत
ह्रस्वमविन्दुकमव्यञ्जनविसर्गसयोगपर मात्रिकं प्रस्तारे ऋजु I लघुसज्ञम् । अत्रापत्रादमाह वा—पादान्ते
वर्तमानमिदमपि लघ्वपि गुरु ज्ञेयम् । वेति व्यवस्थितविभाषा । तेन समानिकादौ पादान्ते यो
लघुर्विहित स न गुरु । वशस्थकादौ च पादान्ते लघोर्न गुरुत्व यदाह—

वशस्थकादिचरणान्तनिवेशितस्य

गत्त्व लघोर्नहि तथा श्रुतिगर्मदायि ।

श्रोतुर्वसन्ततिलकादिपदान्तवर्ति—

लो गत्वमत्र विहित विबुधैर्यथा तत् ॥ २ ॥ ॥ ४ ॥

दीर्घसन्निन्दुसंयोगपराणां सार्धगीत्या गुरुत्वापवाद शेषार्धेन तु पादलक्ष्म संज्ञाश्चाह—

एओइंहिं पयए उंहिंहिं लहू अवन्भसे ।

वा पयअंते वंजणगयएओ उण पयस्स मज्जेवि ॥ ५ ॥

इल्लण्हपमुहवण्णाण पुव्विला नो गुरू जहादिट्ठं ।

तुरियंसो अविसेसे पाओ, चंदाइसन्नमेगाई ॥ ६ ॥

[एओइंहि प्राकृते, उहुहिंहं लघवोऽपभ्रशे ।

वा पदान्ते, व्यञ्जनगत 'एओ' पुनः पदस्य मध्येपि ॥ ५ ॥

इल्ल-ण्ह-प्रमुखवर्णानां पूर्वस्था न गुरवो यथादृष्टम् ।

तुरीयांशोऽविशेषे पादश्चन्द्रादिसंज्ञमेकादि ॥ ६ ॥]

आद्यगीतौ 'वा पयअते' 'लहू' चि सर्वत्र योज्यम् । तेन एओइंहि इत्येते पाययशब्दस्य 'वाज्ययोत्खा-
तादात्रदात' (हे० ८.१.६७) इति ह्रस्वत्वे पयए प्राकृतभाषाया पदान्ते वर्तमाना लघवो वा स्युर्यथा—

तत्काल णिक्खि व तीइ तुज्झ विरहाउ जाइ जायाइं ।

तीरति ताइ न दुहाइ दिवहकोडीहिं वि कहेउ ॥ ३ ॥

[तत्काल निष्कृप तस्यास्तव विरहाघानि जातानि ।

तीर्थन्ते तानि न दु खानि दिवसकोटिभिरपि कथयितुम् ॥ ३ ॥]

उहुंहिंहं इत्येते चापभ्रंशभाषायां पदान्ते लघवो वा स्युर्यथा—

उग्गमु तहिं मरुमग्गडइ । तसहु पससउ ताइं ॥

पहियह हियडा उत्तरह । जम्मुवि जाह न च्छाह ॥ ४ ॥

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व्यञ्जनेषु कादिषु गतौ स्थितौ न तु केवलौ 'एओ' इत्येतौ पुनरपभ्रशे पदान्ते पदमध्येपि लघू वा
स्याता यथा—

कथवि भुल्लइ सुरु(र)गुरुवि । कहीं गुआल्लवि होइ पगिट्टउ ॥

एकतिण कुइ सव्वगुणु । अहवा निग्गुणु लोइ न दिट्टउ ॥ ५ ॥

[कुत्रापि स्वलति सुरगुरुरपि । कदा गोपालोपि भवति प्रकृत ॥

एकान्तेन कोपि सर्वगुण । अथवा निर्गुणो लोके न दृष्ट ॥ ५ ॥]

तथार्थाप्राकृते 'इल्ल-ण्ह' इत्येतेषां वर्णानां पूर्वस्मिन्भवा 'डिल्लहुल्लौ भव' (हे० ८.२ १६३) इति इल्ले
पुव्विल्ला पूर्वस्था लघवो गुरवो न स्युर्यथा—

परिद्धसियपकतण्हादाहदुहा वीयराय सहसत्ति ।

जायमह दसणे तुम्ह नाह न्हायव्व अमयद्रहे ॥ ६ ॥

[परिहसितपङ्कतृष्णादाहदु खा वीतराग सहसेति ।

जाता वय दर्शने युष्माक नाथ स्नाता इवामृतद्रहे ॥ ६ ॥]

प्रमुखशब्दात्संस्कृते हादिसप्रहो 'जहादिह'मिति पदं चानुयोज्यम् । तेन यथादृष्टं लक्ष्यानुरोधतः
संस्कृते हादिपूर्वगा न गुरवो यथा—

स्पृष्ट त्वयेत्यपहियः खलु कीर्तयन्ति ॥ ७ ॥

तथा—

तव हियापहियो मम हीरभूच्छशिग्रहेपि द्रुतं न धृता ततः ।

बहलभ्रामरमेचकतामस मम प्रिये क्व समेष्यति तत्पुनः ॥ ८ ॥

धन प्रदानेन श्रुतेन विद्याम् ॥ ९ ॥

लीलासिताब्जमुत दर्पणमातपत्र किं दन्तपत्रमथ किं शुक्रमौलिरत्नम् ।

किं चामर तिलक्विन्दुरथेन्दुविम्बमेतदिवो निहुतदीप्ति मुदे न कस्य ॥ १० ॥

इति । तुर्यश्चतुर्थो भागश्छन्दसः पादाख्यः । किं सर्वत्र । नेत्याह । अविशेषे सामान्याभिधाने ।
द्विपदीपञ्चपद्यादिषु तु द्वितीयाद्यश्चोपि पादः । अनेन आशास्त्रसमाप्तेः पादाधिकारः सूचितः । एव
छन्दोधिकारोपि । तथा लोकाच्चन्द्रादिसङ्गमेकादि ज्ञेयम् । तथा ह्येकश्चन्द्रादिः, द्वौ नेत्रादी, त्रयोऽ-
ग्न्याद्याश्चत्वारो वेदाद्याः पञ्च भूताद्याः षड् रसाद्याः सप्ताश्चाद्या अष्ट वस्त्राद्या नव ग्रहाद्या दश दिगाद्या
एकादश रुद्राद्या द्वादश सूर्याद्यास्त्रयोदश विश्वाद्याश्चतुर्दश मन्वाद्याः पञ्चदश तिथ्याद्याः षोडश
नृपाद्या एव शब्दा अपि ॥ ५ ॥ ६ ॥

यतिं युग्मेनाह—

सुडसुहविरई अ जई सा पायंतंमि होइ सव्वत्त ।

नियमेण सिलोचद्धे तिपमुहछिन्नप्पयंते य ॥ ७ ॥

पयमज्जेवि हु पुव्वापरभाया एगवत्तया जइ नो ।

नवर इमा कायव्वा पयमज्जजई न पायंते ॥ ८ ॥

[श्रुतिसुखविरतिश्च यति सा पादान्ते भवति सर्वत्र ।

नियमेन श्लोकार्थे त्रिप्रमुखच्छिन्नपदान्ते च ॥ ७ ॥

पदमध्येपि खलु पूर्वापरभागौ एकवर्णकौ यदि न ।

केवलमिय कर्तव्या पदमध्ययतिर्न पादान्ते ॥ ८ ॥]

श्रु[ति]सुखहेतुत्वात्सुखा शर्मकृत् । सा च सा विरतिश्च विश्रान्तिः । श्रुतिसुखविरतिर्यतिसज्ञा ज्ञेया ।
सा केत्याह । पादान्ते भवति । कीदृशे । सर्वत्र लुप्तविभक्तिके चालुप्तविभक्तिके च । यथा—

नमः कलिमलस्तोमद्रघ्नसब्रह्मचारिणे ॥ ११ ॥

परदोपपुरीपाणि विचिन्वन्तः पदे पदे ।

भ्रमन्त्युच्चैर्मपन्तश्च पिशुनाः शुनका इव ॥ १२ ॥

न त्वेव यथा—

कुलीनाः सरसाः सौरभ्यदन्तुरितदिङ्मुखाः ।
नानन्दयन्ति क चन्दनद्रुमा इव सज्जनाः ॥ १३ ॥

सेति सर्वत्रानुवृत्तं तेन सा नियमेन विगेषेण पादद्वयान्ते स्यात् । अत्र च सधिकार्याभावः स्पष्ट-
विभक्तित्व च नियमो यथा—

नोत्साह कुर्वते छेकाः प्रगसाभिरतद्विदाम् ।
अन्धैः स्तुतेषु चित्रेषु प्रकर्षः को हि शिल्पिनः ॥ १४ ॥

अत्रान्धैरित्यस्य पूर्वमकारेण सविर्न कार्यः । स्पष्टविभक्तित्व चात्रैव । न त्वेवं यथा—

अमन्दवेदनोत्पादिरागादिगदमण्डली-
मूलोच्छेदमहावैद्यमाद्य जिनमुपात्महे ॥ १५ ॥

न केवल पादान्तश्लोकार्धयोस्त्रिप्रमुखच्छिन्नपदान्ते च । त्रयः प्रमुखाः एषा चतुरादीनां तैश्छिन्नस्य
विभक्तस्य पदस्य विभक्त्यन्तस्य चान्ते सा स्यात् । इहापि लुप्तालुप्तविभक्तिके इति ज्ञेयम् । यथा—

उत्तुङ्गस्तनकलशद्वयानताङ्गी । लोलाक्षी विपुलनितम्बशालिनी च ॥ १६ ॥

त्रयाणां मध्ये न क्वापि छन्दसि विरतिरिति त्रिप्रमुखेत्युक्तम् । न च पदान्त एव किंतु 'पयमञ्जे-
वि हु' ति पदमध्येपि क्वचित् त्रयादौ सा स्यात् । 'हु' रव्यय निश्चयपरम् । पदस्य खण्ड्यमानस्य
पूर्वोऽपरश्च भागश्चेदनेकाक्षरस्तदेवाय यतिनिश्चयो यथा—

रथा रम्या ऐरावणविजयिनी वारणपदा ॥ १७ ॥
कूजत्कोयष्टिकोलाहलमुखरभुवः प्रान्तकान्तारदेशाः ॥ १८ ॥

न त्वेवं यथा—

एतासा राजति सुमनसा दाम कण्ठावलम्बि ॥ १९ ॥

पदमध्ययतिमपवदति । नवर केवलार्थेत्यव्ययम् । पदमध्ययतिः पदान्ते नैव । नियमान्न कार्या । यथा—

प्रणमत भववन्धक्लेशनाशाय नारा-
यणचरणसरोजद्वन्द्वमानन्दहेतुम् ॥ २० ॥

एतदर्थसंवादिश्लोकौ यथा—

यतिः सर्वत्र पादान्ते श्लोकार्धं तु विगेषतः ।
त्र्यादिच्छिन्नपदान्ते च लुप्तालुप्तविभक्तिके ॥ २१ ॥
क्वचित्तु पदमध्येपि गकारादौ यतिर्भवेत् ।
यतिपूर्वापरौ भागौ न स्यातामेकवर्णकौ ॥ २२ ॥

इदं च श्रुतिसुखविरतिश्चेति चकाराञ्ज्ञेयम्—

* पूर्वान्तवत्स्वरः संधौ क्वचिदेव परादिवत् । २३ (पू०) ।

योयं पूर्वापरयोरेकादेशः स्वरः सधौ क्रियते स क्वचित्पूर्ववत्स्यात् । क्वचित्परादिवत्स्यात् । उभया-
देशत्वात् । यथा पित्रोः पुत्रः पितुश्च मातुश्च भवति । तत्र पूर्वान्तवद्भावो यथा—

स्यादस्थानोपगतयमुनासगमेनाभिगमा ॥ २४ ॥

परादिद्वावो यथा—

स्कन्धे विन्ध्याद्रिबुद्ध्या निकप्रति महिषस्याहितोसुनकापीत् ॥ २५ ॥

अत्र हि स्वरस्य परादिवद्भावे व्यञ्जनमपि तद्भक्तत्वात्तद्वत् ।

* द्रष्टव्यो यतिचिन्ताया याद्यादेशः परादिवत् ॥ २३ (उ०) ॥

यवाद्यादेशः परादिवद्दृष्टो यथा—

तमोलीढानि भुवनान्यव्याद्भव्याय भास्करः ।

उन्मादिवादिक्कुमुदेष्वास्यमुद्रा ददञ्जिनः ॥ २६ ॥

* नित्य प्राक्पदसत्रद्धाश्चादयः प्राक्पदान्तवत् ॥ २७ (पू०) ॥

चादिभ्यः प्राग् यतिर्न कार्या यथा—

स्वादु स्वच्छ च सल्लिमिद प्रीतये कस्य न स्यात् ॥ २८ ॥

* परेण नित्यसत्रद्धा प्रादयश्च परादिवत् ॥ २७ (उ०) ॥

प्रादिभ्यः परा यतिर्न कार्या । यथा—

दुःखं मे प्रक्षिपति हृदये दुःसहस्त्वद्वियोगः ॥ २९ ॥

किं चानिर्दिष्टयतिकेपि छन्दसि यतिः श्रुतिसुखैव कार्या । न त्वेव यथा—

दोषनिचयधाम्नो मुखमनोहरस्य परिणामविषमस्य ।

तस्य शशिसुखि-विषयसुखरसस्य पततु कुलिग शीर्षे ॥ ३० ॥

केचित्तूक्तादिषु यतिनियमं न मन्यन्ते । यत्स्वयम्—

जयदेवपिंगला सक्रयमि दुच्चिय जइ समिच्छन्ति ।

मडव्वमरहकासवसेयवपमुहा न इच्छन्ति ॥ ३१ ॥

[जयदेवपिङ्गली सस्कृते द्वावेव यतिं समिच्छन्ति ।

माण्डव्यभरतकाश्यपसैतवप्रमुखा नेच्छन्ति ॥ ३१ ॥]

अस्यास्वर्यो यथा—उक्ताद्य संस्कृतच्छन्दो रिपुच्छन्दाद्य प्राकृतच्छन्द उत्साहाद्यमपभ्रश च्छन्दः उक्तम् । प्रायोमीपां तत्तद्भाषासु निबन्धात् । तत्र प्राकृतापभ्रशच्छन्दसोः सर्वसमतैव यतिः । संस्कृतच्छन्दसि तु जयदेवपिङ्गलवेवेच्छनो यतिं माण्डव्यभरतकाश्यपसैतवादयस्तु नेच्छन्ति । ततो यद्भवत्यति संस्कृतच्छन्दो दृश्यते तन्मतेन तत्प्रमाणमिह तु शास्त्रे न सस्कृतादिपद्धत्या छन्दःसदर्भः । किंतु लाघवार्थं विशृङ्खल इति ॥ ७ ॥ ८ ॥

इति श्रीकविदर्पणच्छन्दोवृत्तौ प्रथमोद्देशः ।

द्वितीयोद्देशः ।

मात्राच्छन्दोऽधुना प्राप्त छन्दोजातिभिः संगृह्णाह—

एकारसजाईओ सत्ताच्छन्दे हुवंति एयाओ ।

विचउसरछमुणिवसुनवदशहररविसोलसपडत्ति ॥ १ ॥

[एकादशजातयो मात्राच्छन्दसि भवन्त्येताः ।

द्विचतु.शरपण्मुनिवसुनवदशहररविषोडशपद्य इति ॥ १ ॥]

एकादश जातयो मात्राच्छन्दसि भवन्त्येताः इत्यनन्तरोक्ताः द्विचतु शरपण्मुनिवसुनवदशहररविषोड-
शपद्याख्या. । पदीपद प्रत्येक ज्ञेयम् । द्विपदी चतुष्पदी पञ्चपदी षट्पदी सप्तपदी अष्टपदी नवपदी
दशपदी एकादशपदी द्वादशपदी षोडशपदीत्यर्थः । इति विविक्तार्थो मात्राच्छन्द.संग्रहार्थः ।
जातीनामित्यं विवक्ते(१)य कल्पनेत्यर्थः । नत्वेव कविहु फो(१)रस्ति । नवेदमशास्त्रीयम् । पञ्चपदी-
षट्पद्यष्टपदीनां शास्त्रे व्यक्तोक्तत्वात् । सप्तपदीनवपदीदशपद्येकादशपदीद्वादशपदीनां द्विभङ्गी-
त्रिभङ्गीत्वात् । षोडशपद्याः कडवकत्वात् । तथा प्रायः सानुप्रासा एता इति ॥ १ ॥

तासु द्विपदीं युग्मेनाह—

कडुगं टो कडुगलहू कडुगं टो कडुगदुलहुणो दोसु ।

पाएसु कुङ्कुमो, तह कर्पूरो एगलयुवुद्धो ॥ २ ॥

पन्नरसकलाहिं जई, एए उल्लालयत्ति वंदीण ।

तं मुत्तियदामं जत्थ अट्टटा; वारसट्टु जई ॥ ३ ॥

[कद्विक ट. कद्विक लघु. कद्विक ट. कद्विकं द्वौ लघू द्वयो. ।

पादयो. कुङ्कुम, तथा कर्पूर एकलघुवृद्ध ॥ २ ॥

पञ्चदशकलाभिर्यतिरेतावुल्लालकाविति वन्दीनाम् ।

तन्मौक्तिकदाम यत्राष्ट टा द्वादशोष्टमश्च यति ॥ ३ ॥]

द्वौ द्विमात्रावेकश्चतुर्मात्रो द्वौ द्विमात्रावेको लघुद्वौ द्विमात्रावेकश्चतुर्मात्रो द्वौ द्विमात्रौ द्वौ लघू द्वयो.
पादयो कुङ्कुमो द्विपदी । 'ट' इति सिद्धे 'क'द्विकनिर्देशो जगणनिरासार्थः । तहत्ति । तथा
कुङ्कुमवदेव कर्पूरो द्विपदी । किन्त्वेकलघुवृद्ध अन्ते लघुनाविक इत्यर्थः । पञ्चदशकलाभिरनयोः प्रत्येक
पादद्वये यतिरेतावुल्लालकाविति वन्दीनां भापासु प्रसिद्धानित्यर्थाज्ज्ञेयम् । कर्पूरकश्च कैश्चिल्लघुष्टका-
दारम्य द्विद्विलघुवृद्धया पञ्चविंशतिधा प्रोक्तो यथा—

वाहो वोहो वग्गो वधू वाणो गधो वरो वेसो ।

वेणू वणो वरिद्धो विबुहो वल्लिओ वलो विहओ ॥ १ ॥

कामो बुहो विसालो विंदो विहुरो विहू वसू विरहो ।

विल्लओ तहा य विसओ उल्लाल पचविंसत्ति ॥ २ ॥

अट्टलहुविरइयाओ पढमा उल्लालयंमि छदमि ।
 लहुएहिं दोहिं दोहिं हुति इमे वट्टमाणेहिं ॥ ३ ॥
 [अट्टलवुविरचित्प्रथमादुल्लालके छन्दसि ।
 लवुभ्या द्वाभ्या द्वाभ्या भवन्तामे वर्द्धमानाभ्यान् ॥ ३ ॥]

मौक्तिकदाम तु गतार्थम् । अनुप्रासः पादद्वयस्याथदिवेति नोक्तः ॥

उदा०—सुरकुंभिकुंभसिन्दूरभरु हरिदिसिकुंकुममंडणु ।

पसइच्छि पिच्छि जोइक्खु जिम्ब वालायवु तमखंडणु ॥ ३.१ ॥ कुकुमो ।

[सुरकुम्भिकुम्भसिन्दूरभरो हरिदिकुङ्कुममण्डनम् ।

प्रसृताक्षि प्रेक्षस्व ज्योतिष्क इव बालातपस्तम खण्डन ॥ ३.१ ॥]

उदा०—आयंवलोलोयणजुयल उल्लालय जीवियमयण ।

कप्पूरधवल सोहइ सलिलकेलिकालि कामिणिवयण ॥ ३.२ ॥ कप्पूरो ।

[आताम्रलोचनयुगल आद्रालक जीवितमदनम् ।

कर्पूरधवल शोभते सलिलकेलिकाले कामिनीवदनम् ॥ ३.२ ॥]

उल्लालयति 'उदोद्गर्द्र' (हे० ८.१ ८२) इत्याद्रादेरुति उल्लम् । अलक प्रतीतम् ।

उदा०—संकलबंधसहोयर सोहिर मुत्तियदामनिवेशमणोहर ।

वम्महनिवपायडनिहिकलस कवणु न हु मोहइ तरुणपयोहर ॥ ३.३ ॥ मुत्तियदामं ।

[शृङ्खलाबन्धसहोदर शोभमान मौक्तिकदामनिवेशमनोहर ।

मन्मथनृपप्रकटनिधिकलश क न खलु मोहयति तरुणीपयोधर ॥ ३.३ ॥]

स्पष्टम् । एव चतु.षष्टिभेदास्ते तु विस्तरभयान्नोक्ताः ॥ ३ ॥ द्विपदीप्रकरणम् ।

अथ चतुष्पदीं कुलकेनाह—

मुनिटा गुरु तत्थ न जो विसमे छट्टे उ मज्झका पढमे ।

वीए उ दलंमि लहू छट्टे सेसं समं गाथा ॥ ४ ॥

[मुनिटा गुरु, तत्र न जो विषमे, षष्टे मध्यकौ, प्रथमे ।

द्वितीये तु दले लघुः षष्टे, शेष सम गाथा ॥४॥]

सप्त चतु.कला गुरुश्च प्रथमे दले अर्धे । अत्रापवादः । तत्थत्ति । तत्र तेषु सप्तटेषु विषमे स्थाने प्रथमे तृतीये पञ्चमे सप्तमे न जुत्ति न जगणः । शेषाश्चत्वार स्यु । षष्टे पुनर्मज्झकत्ति मध्ये कगणो गुरुर्लघुद्वयं च ययोस्तौ मध्यकौ मध्यगुरुः सर्वलघु (ISI, IIII) । शूरपरिभाषेयं पूज्यप्रयुक्ता सर्वेत्यर्थाज्ज्ञेया । द्वितीये तु दले षष्टो लघुरेकः । शेष सम पूर्वार्धवत् यस्या सा गाथा स्यात् । दलग्रहणादस्या न पादव्यवस्था । तेन 'द्वीपादन्यस्मादपि' इत्यादौ गणत्रयान्ते लघोर्न गुरुत्वम् । केचिदिहापि पादमुद्रामाद्रियन्ते यत्रिलोचनदास—'वृत्तानामार्यादीना च चतुर्यो भाग. पाद इह गृह्यते' इति । संसृते तु गाथैवार्याख्या यथा—

लावण्यसलिलसकुलवनकुचमण्डलकमण्डलुविलासम् ।

सुतनोर्मदनमहामुनितपोवन यौवन जयति ॥ ४ ॥—॥ ४ ॥

दुइया छट्टे पढमाउ सत्तमे लाउ कुणह उवलिदले ।
नलहुमि पंचमे पढमयाउ इह तलदले विरइं ॥ ५ ॥

[द्वितीयात् पष्ठे प्रथमात्सप्तमे लात्कुरुत उपरिदले ।
नलघौ पञ्चमे प्रथमादिह तलदले विरतिम् ॥ ५ ॥]

‘इह’ति गाथाच्छन्दसि उपरिदले पूर्वार्धे पष्ठे गणे ‘नलहुमि’ ति नगणश्च लघुश्च नलघुस्तस्मिन्नलघौ चतुर्लघौ सति द्वितीयात् ‘लाउ’ लघोरारम्य विरतिं कुरुत । पष्ठनलघोराद्यलघौ यतिरित्यर्थः । ‘लाउ’ति ‘नलहुमि’ ति च सर्वत्र योज्यम् । तत्र सप्तमे नलघौ प्रथमाल्लघोरारम्य कुरुत । षष्ठगणान्ते यतिरित्यर्थः । तथा तलदले द्वितीयाधे पञ्चमे नलघौ सति प्रथमकाल्लघोरारम्य विरतिं कुरुत । चतुर्थगणान्ते यतिरित्यर्थः । मात्राच्छन्दस्यपि लाघवार्थं ‘ज’ ‘ल’गणप्रयोगः । इयं प्राचीनगाथा लाघवार्थं लक्ष्यलक्षणयुक्ता कृता ॥ ५ ॥

गाहागणभेयपरुप्परगुणणे अट्टकोडि अह लक्खो ।
एकूणवीस, वीस य सहस्स से भेयपरिसंखा ॥ ६ ॥

[गाथागणभेदपरस्परगुणने षष्ठ्यै कोट्योऽथ लक्षाः ।
एकोनविंशतिः, विंशतिश्च सहस्राणि अस्या भेदपरिसंख्या ॥ ६ ॥]

गाथायां दलद्वये गणभेदानां टगणविकल्पानां परस्परगुणने अन्योन्यघाते अष्टौ कोट्य एकोनविंश-
तिर्लक्षा विंशतिश्च सहस्राणि ‘से’ अस्या गाथायाः प्रस्तारभेदपरिसंख्या स्यात् । ‘वेद तदेतदो ङसाम्भ्या
सेसिमौ’ (हे०८.३८१) इति इदमः से आदेशः । कोडी लक्खुत्ति लुप्तविभक्तिके पदे तु ‘अंतोऽथादिषु
शब्देषु न पूर्वगः’ इति सर्वत्र नेयमित्यक्षरार्थो भावार्थस्तु पूर्वार्धे प्रथमे टगणे भेदाश्चत्वारो यथा SS, IIS,
SII, IIII, द्वितीये पञ्च SS, IIS, SII, ISI, IIII, तृतीये चत्वारः SS, IIS, SII, IIII, चतुर्थे पञ्च
SS, IIS, SII, ISI, IIII, पञ्चमे चत्वारः SS, IIS, SII, IIII, पष्ठे द्वौ ISI, IIII, सप्तमे चत्वारः SS,
IIS, SII, IIII, अष्टमे गुरुरेकः । एतेषामन्योन्यघाते द्वादश सहस्राणि अष्टौ शतानि । एवं तलार्धेपि ।
नवरं पष्ठे लघुन्येको विकल्पोन्योन्यघाते पट्सहस्राणि चत्वारि शतानि । दलद्वयताडने यथोक्तसंख्येति ।
अतिप्रसिद्धत्वाद्गाथायाः प्रस्तारसंख्योक्ता । शेषाणामप्युक्तवक्ष्यमाणानामनया दिशा ज्ञेया ॥ ६ ॥

दलदुगमुहे तिगणजइ गाहा पत्था, तयन्नहा विउला ।
चवला गुरुपरिखित्तेहिं दुइयतुरिपहिं जगणेहिं ॥ ७ ॥

[दलद्विकमुखे त्रिगणयतिर्गाथा पत्था, तदन्यथा विपुला ।
चपला गुरुपरिक्षिप्तै द्वितीयतुरीयैर्जगणैः ॥ ७ ॥]

दलद्विके मुखे आदौ त्रिषु गणेषु यतिर्यस्याः सा गाथैव पत्थाख्या । ‘तयन्नह’ति तस्याः पत्थाया
अन्यथा गणत्रयमुल्लङ्घ्य यतिर्यस्याः [सा] विपुलाख्या । उभयोर्गुणो परिक्षिप्ताभ्यां वेष्टिताभ्यां द्वितीय-
चतुर्थाभ्यां जगणाभ्यां विशिष्टा विपुलाख्या ॥ ७ ॥

विउला चवला य तिहा सन्वमुहनियंभेयओ नेया ।
अन्नेवि बहू भेया केहिंवि गाहाइ भन्नन्ति ॥ ८ ॥

[विपुला चपला च त्रिधा सर्वमुखनितम्बभेदात् ज्ञेया ।
अन्येपि बहवो भेदाः कैश्चिदपि गाथाया भण्यन्ते ॥ ८ ॥]

तासु तिस्रषु पथ्यादिषु विपुलाचपले त्रिधा ज्ञेया (ये) । सर्वमुखनितम्बभेदात् । सर्वविपुला मुख-
विपुला नितम्बविपुला । सर्वचपला मुखचपला नितम्बचपलेत्यर्थः । द्वयोरर्धयोर्विपुला सर्वविपुला ।
पूर्वार्धे विपुला मुखविपुला । परार्धे विपुला नितम्बविपुला । एवं चपलापि । पथ्यात्रिविपुलायोगे चेदं
चपलात्रय द्वादशधा । तथाहि । पथ्यासर्वचपला १ सर्वविपुलासर्वचपला २ मुखविपुलासर्वचपला
३-नितम्बविपुलासर्वचपला ४ पथ्यामुखचपला ५ सर्वविपुलामुखचपला ६ मुखविपुलामुखचपला
७ नितम्बविपुलामुखचपला ८ पथ्यानितम्बचपला ९ सर्वविपुलानितम्बचपला-१० मुखविपुला-
नितम्बचपला ११ नितम्बविपुलानितम्बचपला १२ एव पथ्याभेदेनैकेन विपुलाभेदैस्त्रिभिश्चपला-
भेदैर्द्वादशभिः पौडश भेदाः । तथान्येपि बहवो भेदाः कमलाब्राह्मण्याद्या गाढाद्याश्च कैश्चिदाचार्यैर्गाथाया
भण्यन्ते तद्यथा—

कमला ललिया लीला जुण्हा रभा य मागही लच्छी ।

विज्जमाला हंसी ससिलेहा जन्हवी सुद्धी ॥ ५ ॥

काली कुमरी मेहा सिद्धी रिद्धी य कुमुडणी धरणी ।

जक्खी वीणा वाणी गंधन्वी मजरी गोरी ॥ ६ ॥

कमला तिहि लहुएहिं ललिया पचेहि एवमाईओ ।

विहिं विहिं बहूतेहिं कमेण सेसाउ जायंति ॥ ७ ॥

[कमला त्रिभिर्लघुभिर्ललिता पञ्चभिरेवमाद्य ।

द्वाभ्यां द्वाभ्या वर्धमानाभ्या क्रमेण शेषा जायन्ते ॥ ७ ॥]

तथा—

सच्चगुरु व्रभणिद्या पढमद्वगुरुहिं खत्तिणी होई ।

वइसी पच्छद्वगुरुहिं सुद्धिया सच्चलहुएहिं ॥ ८ ॥

[सर्वगुरुर्गण्णी प्रथमार्धगुरुभि क्षत्रिया भवति ।

वैश्या पश्चार्धगुरुभि, शूद्री सर्वलघुभि ॥ ८ ॥]

तथा —

गाढा अगाढगाढा दरगाढा सरलगाढिया तह य ।

कज-सज-भज-फज-मइया गाढाओ हुंति जहसंखं ॥ ९ ॥

[गाढा अगाढगाढा दरगाढा सरलगाढा तथा च ।

कज-सज-भज-फज-मइयो गाढा भवन्ति यथासंख्यन् ॥ ९ ॥]

आसामर्थः । त्रिच्युर्गाया कमला । तत्र एकैकं गुरुभेदेन द्विद्विल्लघुद्वया शेषाः पञ्चविंशतिः सर्वाश्च
पञ्चविंशतिरिति । ब्राह्मण्याद्या, प्रतीतार्याः । क्रमात् कजमयी गाढा । सजमयी अगाढगाढा । भजमयी
दरगाढा । फजमयी सरलगाढा । तन्मतेन कः सर्वगुरुः टः । स अन्त्यगुरुः टः । म. आदिगुरुः टः ।
फ. सर्वलघु. टः । जस्तु मन्यगुरुः टः सर्वत्र चोच्यः ॥ ८ ॥

उदा०—कलमलयदाहमुच्छा विच्छुयडंकुच्च देइ पढमंपि ।

पच्छावि जण हणंतो अच्छइ सुचिरंपि पिअविरहो ॥ ८.१ ॥ पच्छ ।

[चित्तक्षोभद्राहमूर्च्छां वृश्चिकद्रग इव ददाति प्रथममपि ।

पश्चादपि जन म्रन् भवति गुचिरमपि प्रियविरह ॥ ८.१ ॥]

‘कलमलय’ति चित्तक्षोभम् । ‘विच्छुय’ति वृश्चिके ‘श्रेञ्चुर्वा’ इति (हे० ८.२.१६) इति
ञ्चुरादेशः ॥ ८.१ ॥

उदा०—गुज्जरविलयाण सहावविमलविउलाणणाण सकलंको ।

वंको य कुणइ भवणंमि कुंभदासत्तणं चंदो ॥ ८.२ ॥ विउला ।

[गुर्जरवनिताना स्वभावविमलविपुलाननाना सकलङ्क ।

वक्रश्च करोति भवने कुम्भदासत्त्व चन्द्र ॥ ८.२ ॥]

‘वनिताया. विलया’ (हे० ८.२.१२८) इति विलयादेशः । संस्कृतो वायं शब्द इति केचित् ॥ ८.२ ॥

उदा०—कट्टरवअसंखहयधंखपमुहविउलाउलंमि मरुदेसे ।

हो कीस हंस मानसनिवासदुल्ललिय पत्तोसि ॥ ८.३ ॥ मुहविउला ।

[कट्टरवासंख्यहतध्वाह्वप्रमुखविकुलाकुले मरुदेशे ।

हो कत्साद्धस मानसनिवासदुर्ललित प्राप्तोसि ॥ ८.३ ॥]

‘विउलाउलंमि’ति वीना पक्षिणा कुलैराकुले ॥ ८.३ ॥

उदा०—गिरिमालियव्व वाला वरोरुपाया नियवविउला य ।

उत्तुंगपयोहरपिहियपिहुलवच्छा य हरइ मणं ॥ ८.४ ॥ नियवविउला ।

[गिरिमालिकेव वाला वरोरुपादा नितम्बविपुला च ।

उत्तुङ्गपयोधरपिहितपृथुलवक्षा (वृक्षा) च हरति मन ॥ ८.४ ॥]

एकत्र वरसुरुपादं पक्षे वरा उरवो विपुलाः पादाः प्रान्ताचला यस्याः । एकत्र पयोधराभ्यां पिहितं
पृथुलं ‘वच्छ’ति वक्षः उरः । पक्षे पयोधरैः पिहिताः ‘वच्छ’ति ‘छो अक्ष्यादौ’ (हे० ८.२.१७)
इति वृक्षा. यस्याः ॥ ८.४ ॥

उदा०—न छमच्छमन्ति जेरिं मणाइं लीलार्हिं लोलनयणाण ।

तेरिं मुणीण पाए नमामि निच्चं अचवलाण ॥ ८.५ ॥ चवला ।

[न व्याकुलीभवन्ति येषा मनासि लीलाभिलोलनयनानाम् ।

तेषा मुनीनां पादान्नमामि नित्यमचपलानाम् ॥ ८.५ ॥]

स्पष्टा ॥ ८.५ ॥

उदा०—अम्मो महाणुभावेहिं मत्तपंकयमुही भमुहचवला ।

जेहिं सयंचिय छड्डिय छलिया लच्छी नमो तेरिं ॥ ८.६ ॥ मुहचवला ।

[अम्मो महानुभावै मत्तपङ्कजमुखी श्रूचपला ।

ये स्वयमेव त्यक्त्वा छलिता लक्ष्मीर्नमस्तेभ्य ॥ ८.६ ॥]

‘अम्मो हर्षे’ (हे० ८.२.२०८) । ‘भमुह’त्ति आर्षत्वात् । प्राकृतलक्षणे तु ‘भ्रुवो मया डमया’ इति (हे० ८.२.१६७) मया भुमयेत्येव स्यात् । ‘दीर्घह्रस्वौ मिथो वृत्तौ’ (हे० ८.१.४) इति भमुहाशब्दस्य ह्रस्वत्वम् ॥ ८.६ ॥

उदा०—जाण सइत्तं कत्थइ न दिड्डपायं नियंवचवलाण ।

नारीण ताण कज्जंमि चित्त उत्तम्मसि किमेवं ॥ ८.७ ॥ ॥ नियंवचवला ॥

[यासा सतीत्व कुत्रापि न दृष्टप्राय नितम्बचपलानाम् ।

नारीणा तासा कार्ये चित्त उत्ताम्यसि किमेवम् ॥ ८.७ ॥]

श्लेषे ववयोरैक्यम् [निय व = नितम्ब or नित्यमेव] ॥ ८.७ ॥ व्यासमीरुत्वाच्चपलामूलभेदत्रयमेवोदाहृतं भगवता । विनेयानुप्रहार्ये कमलाद्युदाहृतीर्दर्शयेः—

कमला यथा—

अम्बो जुत्तं जं ते ताडिज्जंते पयोहरा कंते ।

विग्घ दिता उच्चं निब्भिच्चाल्लिगणे निद्ध ॥ १० ॥

[अम्मो युक्तं यत्ते ताड्येते पयोधरी कान्ते ।

विघ्न ददतौ उच्चं निर्भाकालिङ्गने स्निग्धम् ॥ १० ॥]

ललिता यथा—

पत्तो वासारत्तो न सो निससो तहावि संपत्तो ।

ता रे पाणा कत्तो तुम्हं जत्तो न पत्थाणे ॥ ११ ॥

[प्राप्ता वर्षारान्नि, नासौ नृशंसस्तथापि संप्राप्तः ।

तत् रे प्राणाः कुतो युष्माकं यतो न प्रस्थाने ॥ ११ ॥]

* लीला यथा—

गेय वाला तूला तेवालं (?) चदिमा चउस्सालं ।

इक्किक्कंपि अमुल्लं किं पुण सच्चाण समवाओ ॥ १२ ॥

[गेय वाला तूला ताम्बूलश्चन्द्रिका चतु शालम् ।

एकैकमप्यमूल्य किं पुन सर्वेषा समवाय ॥ १२ ॥]

* ज्योत्स्ना यथा—

अप्पाण वन्नतो पिम्म पिम्मुज्झिएसु वधतो ।

निक्कारण हसतो वयस लोए हसिज्जेसि ॥ १३ ॥

[आत्मानं वर्णयन् प्रेम प्रेमोज्झितेषु वधन् ।

निष्कारणं हसन्वयस्य लोके हस्यते ॥ १३ ॥]

* This is a mistake, stanza 13 contains 7 short letters and is an example of लीला, while stanza 12 contains 9 short letters and is an example of ज्योत्स्ना I have, however, retained the order of verses as it is in the Ms

रम्भा यथा—

तुह निद्रे निस्सीमा आयद्विवियद्विमा इमा कावि ।
 दूराउ बल्लहं दुल्लहंपि जं अग्ह् आणेसि ॥ १४ ॥
 [तव निद्रे नि'सीमा आकर्षणविदग्धता इयं कापि ।
 दूराद्रहम दुर्लभमपि यदस्माकमानयसि ॥ १४ ॥]

मागधी यथा—

पच्चालोयणसका मुक्का सगीयदसण खित्त ।
 गामंगणाउ गहवइसुय जहिच्छ नियच्छंति ॥ १५ ॥
 [प्रत्यालोचनशक्का मुक्ता सगीतदर्शन क्षिप्तम् ।
 ग्रामाद्गना गृहपतिसुत यथेच्छ नियच्छन्ति ॥ १५ ॥]

लक्ष्मी यथा—

अच्वंतनिग्धिणेणवि चिंतादुःखाण कारण चित्त ।
 अवहरिय गच्छतेण तेण इक्क कयं सुकयं ॥ १६ ॥
 [अन्यन्तनिर्घणेनापि चिन्तादु खाना कारणं चित्तम् ।
 अपहृतं, गच्छता तेनैक कृत सुकृतम् ॥ १६ ॥]

विद्युत् यथा—

अप्पुव्वो नणु गिग्घो कोवि इमो मामि पिययमविओगो ।
 वट्ट(डू)ति जंमि दट्टा नवर विवसा निसाओवि ॥ १७ ॥
 [अपूर्वो ननु ग्रीष्म कोप्यय मातुलानि प्रियतमवियोग ।
 वर्धन्ते यस्मिन्दग्धा केवल विवशा निशा अपि ॥ १७ ॥]

माला यथा—

य(णो) दिट्ठाइं वियभंति तेण दिट्ठाइं पुण निलुक्कति ।
 सहि अणुवइच्छसिक्खियचोरीमग्गाइं नयणाइं ॥ १८ ॥
 [न दृष्टानि विनृम्भन्ति तेन दृष्टानि पुनर्निलीयन्ते ।
 सखि अनुपदिष्टशिक्षितचौर्यमार्गाणि नयनानि ॥ १८ ॥]

हसी यथा—

उवरि सुजतियदिदहाररज्जुणो सज्जिया जयं जेउं ।
 जतोवल्लव्व कदप्पजंतवाहेण तुह सिहिणा ॥ १९ ॥
 [उपरि सुयन्त्रितदृढहाररज्जू सज्जितौ जगज्जेतुम् ।
 यन्त्रोत्पलाविव कन्दर्पयन्त्रवाहेन तव स्तनी ॥ १९ ॥]

शशिलेखा यथा—

चलचेलंचलअंतरदरदावियइक्करुमूलाओ ।
परिसिक्किरोड पुरओ ह्यति अहिय मयच्छीओ ॥ २० ॥

[चलचैलाञ्चलान्तरदरदर्शितैकोरुमूला ।
परिष्वङ्किता. पुरतो हरन्त्यधिक मृगाक्ष्य ॥ २० ॥

जान्हवी यथा—

वम्महसहियसणाह अणविक्खियसामिभिच्चववहारं ।
विविहणहकं मिहुणस्स मोहणं जयइ जुज्झं व ॥ २१ ॥

[मन्मथसहायसनाथमनपेक्षितस्वामिभृत्यव्यवहारम् ।
विविधनखाङ्क मिथुनस्य मोहन जयति युद्धमिव ॥ २१ ॥

शुद्धिर्यथा—

जणमणमग्गेसु सुहेण वहइ कंदप्पसारहिसणाहो ।
थोरेहिं तुह किसोयरि सिहिणकिसोरेहिं रायरहो ॥ २२ ॥

[जनमनोभागेषु सुखेन उद्यते कन्दर्पसारधिसनाथ. ।
स्थूलाभ्या तव कृशोदरि स्तनकिशोराभ्या रागरथः ॥ २२ ॥

काली यथा—

कलमलयदलो रणरणयपल्लवो देहदाहगुच्छिल्लो ।
गहिल्लत्तणकुसमो विरहभूरुहो फलइ मरणेण ॥ २३ ॥

[चित्तक्षोभदलो रणरणकपल्लवो देहदाहगुच्छिल्ल ।
अहिल्लत्वकुसमो विरहभूरुह फलति मरणेन ॥ २३ ॥]

कुमारी यथा—

अन्नंनमंगघडणाघणमुवहाणीकइक्कवाहुलयं ।
अवरभुया अविरलविहियकंठगहणं सुयइ मिहुण ॥ २४ ॥

[अन्योन्यमद्गघटनाघनमुपधानीकृतैकवाहुलतम् ।
अपरभुजेनाविरलविहितकण्ठग्रहणं स्वपिति मिथुनम् ॥ २४ ॥

मेधा यथा—

सरसेण पवरपरिमलघणेण मणहारिणा महग्घेण ।
मच्चइ सरए णववेसतरणिमु(स)रणेण मयणकरी ॥ २५ ॥

[सरसेन प्रवरपरिमलवनेन मनोहारिणा महाव्येण ।
माद्यति शरदि नववेपतरुणिसरकेण मदनकरी ॥ २५ ॥

सिद्धी यथा (सिद्धिर्यथा)—

दइयणहंकुससरसव्वणंकिए कच्चुओ मुहवहुव्व ।
तुह सुयणु मयणमयगल्लकुमयडे सहइ सिहिणभरे ॥ २६ ॥

[दयितनखाङ्कुगसरसत्रणाङ्किते कञ्चुको मुखपट इव ।
तव सुतनु मदनमदकलकुम्भतटे शोभते स्तनभरे ॥ २६ ॥

ऋद्धिर्यथा—

बहलंधतमसघोरा रयणी छणतुहिणकरसणाहावि ।
पियसहि मणहरपियवयंगविरहवियणाविहुरियाण ॥ २७ ॥
[बहलान्धतमोघोरा रजनी क्षणतुहिनकरसनाथापि ।
प्रियसखि मनोहरप्रियवदनविरहवेदनाविधुरितानाम् ॥ २७ ॥

कुमुदिनी यथा—

अणुहवसरसाण विय अणुहवपरिणामपरममधुराण ।
अयि हियय विसयउवसमसुहाण उय अंतर गहणं ॥ २८ ॥
[अनुभवसरसानामिवानुभवपरिणामपरममधुराणाम् ।
अयि हृदय विषय-उपशमसुखानां पद्म्यान्तर गहनम् ॥ २८ ॥

धरणी यथा—

सुयणु तुय वयणरयणियरकिरणहठहरियविसमतमपसरे ।
नेहक्खयाय जह् जलइ जलउ दीवो रइहरमि ॥ २९ ॥
[सुतनु तव वदनरजनिकरकिरणहठहृत्विषमतम प्रसरे ।
स्नेहक्षयाय यदि ज्वलति, ज्वलतु दीपो रतिगृहे ॥ २९ ॥

यक्षी यथा—

सुसिलष्ठर्विंटमरगयमणिमयसिरकलसविलसिरसिरीया ।
मयणनिवसिन्निरवरजमलगुड्डुरा सुयणु तुह सिहिणा ॥ ३० ॥
[सुश्लिष्टवृन्तमरकर्तमणिमयगिर कलशविलसच्छ्रीकौ ।
मदननृपशिविरवरयमलगुण्ठकौ सुतनु तव स्तनौ ॥ ३० ॥

वीणा यथा—

न सुयइ न रसइ न जिमइ न हसइ न य ललइ नवि य उल्लवई ।
सा दियहं वरइ स्यइ नवर तुह विरहदुहविहुरा ॥ ३१ ॥
[न स्वपिति न रसति न मुक्ते न हसति न च ललति नापि चोळपति ।
सा दिवसं वृण्वती रोदिति केवल तव विरहदु खविधुरा ॥ ३१ ॥]

वाणी यथा—

शुइमुहलविविहवुहनिवहभेसलउलविहियवेहलहलवोल ।
परिचरइ कोवि मुणिरयणसरिगुरुचरणसरसिरुह ॥ ३२ ॥
[स्तुतिमुखरविविधबुधनिवहभ्रंमरकुलविहितवहलकलकलम् ।
परिचरति कौपि मुनिरत्नसरिगुरुचरणसरसिरुहम् ॥ ३२ ॥

गन्धर्वी यथा—

कुणसि तुममणिसमणुवमसुहडिमहयपमुहरिउनिवइनिवहे ।
समरमि अमरवहु रुइयरमणजणलाहरहसमुहम् ॥ ३३ ॥

[करोपि त्वमनिशमनुपमसुभटत्वहतप्रसुखरिपुनृपतिनिवहे ।
समरे अमरवधूः रुचितरमणजनलाभहृष्टमुखीः ॥ ३३ ॥]

मञ्जरी यथा—

जयपलयपवणहरतइयनयणघणजलगजणियउसिणगुण ।
विरहियणमहह ह्यससि धुवमसरणमविरयं दहसि ॥ ३४ ॥

[जगत्प्रलयप्रवणहरतृतीयनयनघनज्वलनजनितोष्णतागुण ।
विरहिजनमहह हतशशिन् ध्रुवमशरणमविरतं दहसि ॥ ३४ ॥]

गौरी यथा—

अलहुदुहलहरिXलहिरगहिरभवजलहिवलयतरणखमं ।
जिणवरपवयणपवहणमणुसर जइ महसि सुहविहव ॥ ३५ ॥

[अलबुदु, खलहरीयुतगम्भीरभवजलधिवलयतरणक्षमम् ।
जिनवरप्रवचनप्रवहणमनुसर यदीच्छसि शुभविभवम् ॥ ३५ ॥]

कमलैव गुरुसंख्यावित्रक्षया ब्राह्मणी । पादलिप्तसूर्यया—

गजंते खे मेहा फुल्ला नीवा पणच्चिया मोरा ।
नद्यो चदुल्लोथो वासारत्तो हला पत्तो ॥ ३६ ॥

[गर्जन्ते खे मेधा फुल्ला नीवा प्रणतिता मयूरा ।
नद्यश्चन्द्रालोको वर्षारान्नि, सखि प्राप्ता ॥ ३६ ॥]

क्षत्रिया यथा—

संसारासारत्तं अज्जो जानामि कामतत्तं च ।
विस्मरइ रमणिमणुखणमवि ह्यमणमहह नहु तहवि ॥ ३७ ॥

[संसारासारत्वमज्जो जानामि कामतत्त्वं च ।
विस्मरति रमणीमनुक्षणमपि हतमन, अहह न खलु तथापि ॥ ३७ ॥]

वश्या यथा—

तरुणियणमभयमयमिव अयि विरहिय जमिह मुणसि ह्यहियय ।
निःसदेहं तं ते घोर हालाहलं चेय ॥ ३८ ॥

[तरुणिजनममृतमयमिव अयि विरहित यदिह जानासि हतहृदय ।
निःसदेह तत्ते घोरं हालाहल चैतत् ॥ ३८ ॥]

शूद्री यथा—

अथि अबुहहियय किमु विषमविसयरसविवसमणिसमवि भमसि ।
 मुय कुमइ ससमउवसमपरिणइसुहमणहमणुहवसु ॥ ३९ ॥
 [अथि अबुधहृदय किमु विषमविपयरसविवशमनिशमापि भ्रमसि ।
 मुञ्च कुमतिं सशमोपशमपरिणतिसुखमनघमनुभव ॥ ३९ ॥]

गाढा यथा—

दिष्टे तुममि सञ्चुत्तममि आणदसिंदिरा दिष्टी ।
 तोयंजलीउ देइच्च देव दष्टव्ववत्थूण ॥ ४० ॥
 [दृष्टे त्वयि सर्वात्तमे आनन्दस्यन्दिनो दृष्टि ।
 तोयाञ्जलीर्ददातीव देव द्रष्टव्यवस्तुभ्य ॥ ४० ॥]

अगाढगाढा यथा—

वरिणो घयं व वसिणो वियट्टतरुणा विवागभ्रहियति ।
 परदारसगमसुहं निकामसरसपि न महति ॥ ४१ ॥
 [ज्वरिणो घृतमिव वगिनो विदग्धतरुणा विपाकाहितमिति ।
 परदारसंगमसुखं निकामसरसमपि नेच्छन्ति ॥ ४१ ॥]

दरगाढा यथा—

सारयससीवि सुंदरि न पावए तुह मुहोवमाणपय ।
 तेणवि ह्यसस ता कमलयसस का उण गई हवउ ॥ ४२ ॥
 [शारदशशी अपि सुन्दरि न प्राप्नोति तव मुखोपमानपदम् ।
 तेनापि हृतस्य तत्कमलस्य का पुनर्गतिर्भवतु ॥ ४२ ॥]

सरलगाढा मनोरथस्य यथा—

महमहइ लच्छिमयकुडयनीवपरिमलभरेण घणसमथो ।
 अइभरयपीयसुरसुरहियव वरतरुणिसुहकमल ॥ ४३ ॥
 [प्रभवति लक्ष्मीमयकुटजनीपपरिमलभरेण घनसमय ।
 अतिभरपांतसुरासुरभीकृतमिव वरतरुणीसुखकमलम् ॥ ४३ ॥]
 गाहाइ मुहदलदुगं गीई तलदलदुगं तु उवगीई ।
 वच्चासे उग्गीई गीइच्चिय खंधसट्टसटे ॥ ९ ॥
 [गाथाया मुखदलद्विक गीतिः, तलदलद्विक तूपगीतिः ।
 व्यत्यासे उद्गीतिर्गीतिरेव स्कन्धमष्टमटे ॥ ९ ॥]

‘गाहाइ’ति सर्वत्र योज्यम् । गाथाया मुखदलद्विक गीतिः । पश्चार्धेपि षष्ठे मव्यके इत्यर्थः ।
 गाथायास्तलदलद्विक पुनरुपगीतिः । पूर्वार्धेपि षष्ठो लघुरित्यर्थः । गाथाया दलयोर्व्यत्यासे विपर्यये

उद्गीतिः । पूर्वार्धे अपरार्धमपरार्धे पूर्वार्धमित्यर्थः । एव तिस्रोपि गीतयः पथ्याविपुलाचपलाभेदसंयोगे षोडशषोडशभेदाः स्युस्ततः सर्वाग्रेण गाथानां चतुःषष्टिभेदाः । यदाह—

एकैव भवति पथ्या तिस्रो विपुलास्ततश्चतस्रस्ताः ।

चपलाभेदैस्त्रिभिरपि भिन्ना इति षोडशगार्याः स्युः ॥ ४४ ॥

गीतीना त्रयमित्य प्रत्येक षोडशप्रकार स्यात् ।

साकल्येनार्याणामिमे विकल्पाश्चतुःषष्टिः ॥ ४५ ॥

तथा गीतिरेवाष्टमस्य गुरोः स्थाने ढगणे कृते स्कन्धम् । आर्यागीतिरिति पिङ्गलः । लघुचतुष्कात् द्विद्विलघुवृद्धया चेद स्कन्धमेकानत्रिंशद्विध यथा—‘पिम्मो शल्लो पाणी पहिओ पउरो परायणो परमो’ इत्यादिगाथात्रयम् । तथा दलद्वयेपि षष्ठे लघावुपस्कन्धम् । प्रथमार्धे षष्ठे लघावुस्कन्धम् । अन्त्यार्धे षष्ठे लघावुस्कन्धम् । पूर्वार्धे स्कन्धमपरार्धे गीतिस्तथा पूर्वार्धे गीतिरपरार्धे स्कन्धकमिति सकीर्णस्कन्धमपि स्कन्धोपलक्षणाज्ज्ञेयम् ॥ ९ ॥

उदा०—जउगोलव्व विभिज्जंति इत्थिआग्गीइ संगया वहवे ।

तीइवि कणयंपिव जे उ णिम्मला ते पुणो जण विरला ॥ ९.१ ॥

[जतुगोला इव विभिद्यन्ते स्यग्निना सगता वहव ।

तस्यामपि कनकमिव ये तु निर्मलास्ते पुनर्जगति विरला ॥ ९.१ ॥]

‘कणयंपिव’ति ‘मिव पिव विव व्व व विअ इवार्थे वा’ (हे० ८२१८२) इति विवस्थाने पिव, ॥ ९.१ ॥

उदा०—उव गीईइ कुंगुव्व मोहिओ ससिसुहीइ जणो ।

हम्मइ वम्महवाहेण निदयं पुंखियसरेण ॥ ९.२ ॥

[पश्य गीत्या कुरङ्ग इव मोहित शशिसुख्या जन ।

हन्यते मन्मथव्याधेन निर्दय पुङ्खितशरेण ॥ ९.२ ॥]

‘उय’ इत्यव्ययं पश्येत्यर्थे । उपर्गातिपक्षे तु ‘कगचजतदपयवा प्रायो लृक्’ (हे० ८.१.१७७) इति पलृक् । पो व इति तु प्रायिकम् । ‘हम्मइ’ति ‘हन्खनोन्त्यस्य’ (हे० ८४.२४४) इति म्, ॥ ९.२ ॥

उदा०—किज्जइ तीइ तुह गुणुग्गीइविणोओ विरहदुःखे ।

लुप्पइ वाहुप्पीलेण नवर वरईइ भक्खणं कंठो ॥ ९.३ ॥

[क्रियते तथा तव गुणोद्गीतिविनोदो विरहदुःखे ।

लुम्पति वाष्पोत्पाटेन केवल वराक्या भक्षणं कण्ठ ॥ ९.३ ॥

‘वरईइ’ति वराक्या । ‘स्वराणा स्वरा’ (हे ८४२३८) इति हंस्रः ॥ ९.३ ॥

उदा०—अधिरज्जि जिध्व चिहया उय पच्चक्खलं धया इव पवणपहया ।

अजरामरव्व ववहरइ जीवलोओ तहावि हा साहसिओ ॥ ९.४ ॥

- [अस्थिरा एव जीव विभवा पश्य प्रत्यक्ष ध्वजा इव पवनप्रहता ।
अजरामर इव व्यवहरति जीवलोकस्तथापि हा साहसिक' ॥ ९४ ॥

स्पष्टम् । सर्वगीतिस्कन्धभेदोदाहरणानि व्यासभयान्नोक्तानि ॥ ९.४ ॥

गीइविसेसा चउरो रिउच्छंदाई इहत्यि अचरेवि ।

गाहपमुहा य गाहाड अट्टुभेया जओ भणियम् ॥ १० ॥

[गीतिविशेषाश्चत्वारो रिपुच्छन्दाद्या इह सन्त्यपरेपि ।

गाहप्रमुखाश्च गाथाया अष्ट भेदा यतो भणितम् ॥ १० ॥]

गीतेर्विशेषाश्चत्वारो रिपुच्छन्दाद्या इह प्रकरणे अपरेपि 'अत्थि'त्ति सन्ति 'अत्थिस्त्यादिना'
(हे० ८.३.१४८) इति अत्थि. । गाथप्रमुखा गाथाया अष्टभेदाः सन्ति । चकाराज्जातीफलं नवमम् ।
यतो भणितं शास्त्रान्तरे ॥ १० ॥

गीइ रिउच्छंदा सत्तमंमि तगणे, तइज्जए ललिया ।

दुहिं भदिया, विचिन्ता जहिच्छतगणा विणा छट्टं ॥ ११ ॥

गाहामुहदलअंतिमगुरुपच्छा दुन्न दुन्न टगणाण ।

बुट्टीइ कमा गाहो उग्गाह-विगाह-अवगाहा ॥ १२ ॥

संगाहो उवगाहो य गाहिणी अह जहिच्छविहियाए ।

दुदुटगणविबुट्टीए मालागाहो महाछंदो ॥ १३ ॥

[गीतिः रिपुच्छन्दाः सप्तमे तगणे, तृतीये ललिता ।

द्वाभ्यां भद्रिका, विचित्रा यथेच्छतगणा विना षष्ठम् ॥ ११ ॥

गाथामुखदलान्तिमगुरो पश्चाद् द्वयोर्द्वयोष्टगणयो. ।

वृद्धया क्रमात् गाथ उद्गाथविगाथवगाथाः ॥ १२ ॥

संगाथ उपगाथश्च गाथिनी अथ यथेच्छविहितया ।

द्विद्विटगणविबुद्धया, मालागाथो महाछन्दः ॥ १३ ॥]

आद्यगाथाया 'गीइ'त्ति सर्वत्र योज्यम् । गीतिरेव सप्तमे तगणे पञ्चमात्रे रिपुच्छन्दाः । गीतिरेव
तृतीये तगणे ललिता । गीतिरेव द्वयोस्तृतीयसप्तमतगणयोर्भद्रिका । गीतिरेव षष्ठगणं विना यथेच्छ
तगणैर्विचित्रा । तथा गाथाया मुखदले अन्तिमस्य गुरोः पश्चादेकटगणवृद्धया जातिफलमनुक्तमपि
ज्ञेयम् । द्वयोर्द्वयोष्टगणयोर्द्वय्या क्रमात् गाथ-उद्गाथ-विगाथ-अवगाथा. संगाय उपगाथश्च गाथिनीति
स्युः । अष्टभिष्टगणैर्जातिफलं नवमिर्गाथ एकादशभिरुद्गाथयोदशभिर्विगाथः पञ्चदशभिरवगाथः
सप्तदशभिः संगाय. एकोनविंशत्योपगाथ एकविंशत्या गाथिनीत्यर्थः । अथ यथेच्छ विहितया न तु
प्रमितया द्विद्विटगणविबुद्धया मालागाथो महाछन्दः स्यात् । अमितगणत्वाच्चास्य महाशब्दः । सर्वेषु
चैतेषु जातिफलादिषूत्तरार्धं गाथा एव ॥ ११-१३ ॥

रिपुच्छन्दा यथा—

पियतक्करे कडिल्ल कड्डते वेविरीइ नवोदाए ।
रमणवलत्थेण कओ किकिणिसत्थेण कलयलो महल्लो ॥ ४६ ॥

[प्रियतस्करे कटिवल्ल कर्षति वेपमानाया नवोदाया ।
रमणपर्यस्तेन कृत किङ्किणीसार्थेन कलकलो महान् ॥ ४६ ॥]

ललिता यथा—

जह मग्गो पुलइज्जए साणद पाउसस्स व पियस्स ।
तह सरयाइ-रिऊणं व वयसि किं इयरयाण वि जणाण ॥ ४७ ॥

[यथा मार्गं प्रलोक्यते सानन्द प्रावृष इव प्रियस्य ।
तथा शरदादि-ऋतूनामिव सखि किं शतरेषामपि जनानाम् ॥ ४७ ॥]

भद्रिका यथा—

लखलइ लक्खेण दइअस्स दंसण सगमो उण कोडीए ।
वयणं कोडाकोडीइ अमुल्लमालिगणं तु हला इक्कं ॥ ४८ ॥

[लक्ष्यते लक्षेण दयितस्य दर्शनं, सगम पुन कोट्या ।
वचन कोटाकोट्या, अमूल्यमालिङ्गन तु सखि एकम् ॥ ४८ ॥]

विचित्रा यथा—

रइओ न दीसइ जए जणो अह दीसए ता न होइ नेहिल्लो ।
निद्धोवि दुल्लहुच्चिय विहडए लद्धोवि मामि किं कुणिमो ॥ ४९ ॥

[रचितो न दृश्यते जगति जनोऽथ दृश्यते तदा न भवति खिग्ध ।
स्निग्धोपि दुर्लभ एव, विषटते लब्धोपि मातुलानि किं कुर्म ॥ ४९ ॥]

जातिफलं यथा—

जो जस्स कए घडिओ सघडइ सुदूरगोवि तस्सेव जणो ।
वज्जति विञ्जवणसभवावि रायंगणे करिणो ॥ ५० ॥

[यो यस्य कृते घटित सघटति सुदूरगोपि तस्यैव जनः ।
वध्यन्ते विन्ध्यवनसभवा अपि राजाङ्गणे करिण ॥ ५० ॥]

गाथो यथा—

दइए दावियविप्पियसएवि सुकुल्लगणाण सभ्भावनिभर पिम्म ।
पाएहि य ताडियाउ वि रविणा वियसति नलिणीओ ॥ ५१ ॥

[दयिते दर्शितविप्रियशनेपि सुकुलाङ्गनाना सद्भावनिर्भर प्रेम ।
पादैश्च ताडिता अपि रविणा विकसन्ति नलिन्य ॥ ५१ ॥]

उद्गाथो यथा—

अविरामजल्लिउद्दामदइयविच्छोहहुयवहुच्छलिय-
 धूमरिंछोलिदूमियाइ व ।
 अणवरय चैव झरति पहियघरिणीण नयणाइ ॥ ५२ ॥
 [अविरामजल्लितोद्दामदयितविरहहुतवहोच्छलित-
 धूमसमूहदूनानीव ।
 अनवरतं चैव झरन्ति पथिकगृहिणीना नयनानि ॥ ५२ ॥]

विगाथो यथा—

सरहसणमतसामतमोलिदिप्पंतमउडरयणालिकिरण-
 कच्छुरियचरणजुयलस्स सिद्धरायस्स ।
 महमहइ कोवि माहप्परिमलो भुवणवल्लयमि ॥ ५३ ॥
 [सरभसनमत्सामन्तमौलिदीप्यमानमुकुटरत्नालिकिरण-
 कच्छुरितचरणयुगलस्य सिद्धराजस्य ।
 प्रसरति कोपि माहात्म्यपरिमलो भुवनवल्लये ॥ ५३ ॥]

अवगाथो यथा—

तेल्लक्कचंदगुज्जरनरिंदजयसिंहएवनिप्पद्वायमाणसतलाय-
 गंभीरगम्भनिम्भरनिवासदुल्ललिय ।
 सिरिधम्मसूरिसुनिरायपायपउम नमसामि ॥ ५४ ॥
 [त्रैलोक्यचन्द्रगुर्जरनरेन्द्रजयसिंहदेवनि प्रत्यवाय (?) मानस-
 तट्टागगभीरगर्भनिर्भरनिवासदुर्ललितम् ।
 श्रीधर्मसूरिसुनिराजपादपद्म नमामि ॥ ५४ ॥]

सगाथो यथा—

प्रियमरणसोयरोयतदीणणिप्पुत्तनारिधणचायकित्तिसभारभरिय-
 भुवणंतराल भूवालतिलय सिरिकुमारवाल किं भणिमो ।
 नत्थि न आसि ण होही तुह तुल्लो भूवई भुवणे ॥ ५५ ॥
 [प्रियमरणशोकरुददीननिष्पुत्रनारीधनत्यागकीर्तिसभारभरित-
 भुवनान्तराल भूपालतिलक श्रीकुमारपाल किं भणाम ।
 नास्ति नासीन्न भविष्यति तव तुल्यो भूपतिर्भुवने ॥ ५५ ॥]

उपगाथो यथा—

तुह सुसुहि मुह ससिमण्डल च निम्मविय दोवि रम्माइ नूण निउणेण
 सारकलणाय तेण कमलासणेण कोऊहलाउ तुलियाइं, तेसु तुज्झ मुह ।
 गरुयति महीइ गय इयर तु नहुमि लहुयति ॥ ५६ ॥

[तव सुमुखि मुखं शशिमण्डलं च निर्माय द्वेषि रम्ये नूनं निपुणेन
सारकलनाय तेन कमलासनेन कौतूहलात्तुलिते, तयोस्तव मुखम् ।
सुर्विति महीं गतमिरतत्तु नमसि लघुकामिति ॥ ५६ ॥]

गायिनी यथा—

चलवलिरचवलकिमिकुच्छणिज्जविगरालउग्गदुग्गंधरधवीभच्छ-
याणचम्मावणद्धघणरुहिरमससवद्धअट्टिकूडाण कूडमारोविय ह्यासेहिं ।
नारिनियवाण कईहिं किपि हद्धी महग्गत्त ॥ ५७ ॥

[चलद्वलनगोलचपलकृमिकुत्सनीयविकरालोत्रदुर्गन्धरन्ध्रवीभत्स-
मानचर्मावनद्धघनरुधिरमाससवद्धास्थिकूटाना कूटमारोपित हताशै ।
नारीनितम्बाना कविभि किमपि हा धिक् महार्धत्वम् ॥ ५७ ॥]

मालागाथो यथा—

भिडणुज्झडणि सकयग्रहाणि दट्टाहराणि घगधायधुग्मिघोराणि
नहरपहरुच्छलतरुहिराणि खेयपगलत्तसेयविंदूणि पयडउद्धसि-
योमकूवाणि मणित्तुमुलाणि ललियभवयसकुसुमउच्चतरै-
णुपडलाणि कणिरकंकणकलापतूरारवाणि वायालविविहकेली-
विहंगवदिण अमदहलवोलत्रहुलवद्धियरसाणि मौलिस्फुरत्तधूमो-
लिलोलतूलपईवनारयविसेससभुकि(धुक्)जुज्झपसराणि ।
रायंधमिहुणमोहणराणि णिव्विग्गधमग्घत्तु ॥ ५८ ॥

[मीलने सकच्चग्रहाणि दट्टाधराणि घनघातधूर्णितघोराणि नखर-
प्रहारोच्छलद्गुधिराणि खेदप्रगलत्स्वेदविन्दूनि प्रकटोद्ध्वस्तरौम-
कूपाणि मणित्तुमुलानि ललितावतसकुसुमोद्धान्तरेणुपटलानि
कणत्कङ्कणकलापनूरारवाणि वाचालविविधकेलीविहगवन्दी-
नाममन्दकोलाहलवहुलवार्धितरसानि मौलिस्फुरद्भूमालिलो-
लचूलप्रदीपनारदविशेषसधुक्षितयुद्धप्रसराणि ॥
रागान्धमिथुनमोहनरणानि निर्विघ्नं राजन्ताम् ॥ ५८ ॥]

एवं जातिफलमुखदलान्त्यगुरोः पूर्वे द्विद्विटगणवृद्ध्या क्रमेण दामोदामविदामावदामसंदामोप-
दामदामिनीमालादामा अष्टौ ज्ञेयाः ॥ ११-१३ ॥

पंचाणललिया रविदिस्ताहिं नवदसाहिं मलयमारुययं ।
रासो उ सत्ततेरसाहिं विसमसमपयकलाहिं कमा ॥ १४ ॥

[पञ्चाननललिता रविदिशाभिर्नवदशभिर्मलयमारुतम् ।
रासस्तु सप्तत्रयोदशभिर्विषमसमपाङ्कलाभिः क्रमात् ॥ १४ ॥]

त्रिप्रमयो. प्रथमतृतीययो. समयोर्द्वितीयचतुर्थयोः पादयोः कलाभि क्रमात् द्वादशदशसख्याभिः
पञ्चाननललिता, नवदशसंख्याभिर्मलयमारुतक, रासस्तु भुन. सप्तत्रयोदशसख्याभिः ॥ १४ ॥

उदा०—पंचाणनललियाइं । भयभिंमललोयणु ॥

सुमरिवि अज्जवि रत्ने । तर्हि त्रासइ मृगगणु ॥ १४-१ ॥ पंचाननललिया ।

[पञ्चाननललितानि । भयविहललोचन ॥

सृत्वाद्याप्यरण्ये । तत्र त्रस्यति मृगगण ॥ १४ १ ॥

उदा०—तत्ती सीयली । सेलावा केहा ॥

धण उत्तावली । प्रिय मंदसिणेहा ॥ १४-२ ॥ मलयमारुयय कस्सवि ।

[तप्तगांतलयो । मेलन कोट्टशम् ॥

गृहिण्युत्सुका । प्रियो मन्डस्नेह ॥ १४ २ ॥ मलयमारुत कस्यापि]

उदा०—नहि निहालिवि । समुन्नयघणु धणनिरासु ।

पहिउ पाउसि । करइ सासिहि जिट्टुमासु ॥ १४-३ ॥ रासो ।

[नभसि निभात्य । समुन्नतधन गृहिणीनिराश ॥

पथिक प्रावृषि । करोति श्वासैर्ज्यष्ठमासम् ॥ १४ ३ ॥]

स्पष्टानि । नवर 'धण'त्ति प्रिया ॥ १४ ३ ॥

तेरसएक्कारसहिं नु दोहओ एय समपए अंते ।

गुरुलहुणो कुण, अह विणिमएण अवदोहओ एसो ॥ १५ ॥

[त्रयोदशैकादशभिस्तु दोहक एतस्य समपादयोरन्ते ।

गुरुलघू कुरु, अथ विनिमयेनावदोहक एष ॥ १५ ॥]

विपमसमपदकलाभिः क्रमात् त्रयोदशैकादशसख्याभिः पुनर्दोहकः । अत्राम्नायः । एतस्य दोहकस्य समपादे द्वितीये तुर्ये चान्ते गुरुलघू कुरु । एकादशकलासु अष्टकलोर्व्यं गुरुलघुभ्यामेव मात्रात्रयं पूरयेत्यर्थः । अथ विनिमयेन विपमसमाङ्गिभ्यत्ययेनैव दोहक एवावदोहकः ॥ १५ ॥

उदा०—जि नर निरगल गलगलह । मुगल जंगलु खंति ॥

ते प्राणिहि दोहय अहह । बहु डुह इहि बुडुंति ॥ १५-१ ॥ दोहओ ।

[ये नरा निरगला ××× । मूर्खा जाङ्गल खादन्ति ।

ते प्राणिना दोहका अहह । बहुदुःखे श्म मज्जन्ति ॥ १५ १ ॥]

'मुगल'त्ति मूर्खा ॥ १५ १ ॥

उदा०—फुल्लंधुय धावन्ति । सहि सहरिस सहयारवणी ॥

कोइलरवि मग्गंति । पाअत्र दोहय महुसमई ॥ १५-२ ॥ अवदोहओ ।

[भ्रमरा धावन्ति । सखि महर्षे सहकारवने ॥

कोकिलरवेण मार्गयन्ते । पादपा दोहदान्मधुसमये ॥ १५ २ ॥]

फुल्लधुया भ्रमरा । पादपा दोहदान्मार्गन्ति ॥ १५ २ ॥

उवदोहयमेगकलाङ्गोहिं कलादुगाहिणहिं तु ।

संदोहयमसमेहिं दोहयपाएहि पभणन्ति ॥ १६ ॥

[उपदोहकमेककलाहीनाभ्यां कलाद्विकाधिकाभ्यां तु ।

संदोहकमसमाभ्या दोहकपादाभ्यां प्रभणन्ति ॥ १६ ॥]

दोहकविषमाङ्गिभ्यामेककलाहीनाभ्यामुपदोहकं कलाद्विकाधिकाभ्यां पुनः संदोहकं प्राहुर्वृद्धाः ॥ १६ ॥

उदा०—जुञ्जिय भाउ य दो हय । गयरहभडसंजुत्त ।

भरहवाहुवलि सुव्वइं । अवरह कित्तिय मत्त ॥ १६-१ ॥ उवदोहओ ।

[योधितौ भ्रातरौ च द्वौ हय- । गजरथभटसंयुक्तौ ।

भरतवाहुवली श्रूयते । अपरेषा कियती मात्रा ॥ १६ १ ॥]

भ्रातरो द्वौ । हयगजेत्यादि ॥ १६-१ ॥

उदा०—न कलइं दुहसंदोह अवरिल । परतियलालसमुद्ध ।

मंजर दंडु कि दिक्खइ उवरि । दद्धढ दुद्धह लुद्ध ॥ १६-२ ॥ संदोहओ ।

[न कलयति दु खसदोहमावरिल । परलीलालसो मुग्ध ।

मार्जारो दण्ड किं पश्यत्युपरि । दग्धो दुग्धस्य लुब्धः ॥ १६ २ ॥]

‘मजर’ति ‘मार्जारस्य मजरवंजरौ’ (हे० ८-२-१३२) इति मार्जारः ॥ १६-२ ॥

तेरसकलेहिं पाएहिं होइ उदोहओ असेसेहिं- ।

चूडालदोहओ समपायंतकरण तगणेण ॥ १७ ॥

[त्रयोदशकलैः पादैर्भवत्युद्दोहकोऽशेषैः ।

चूडालदोहक समपादान्तकृतेन तगणेन ॥ १७ ॥]

पूर्वार्धे कव्य (?) । समपादयोरन्ते एकादशकलोर्ध्वं कृतेन पञ्चमात्रेण चूडालदोहकः स्यात् ।
चूडा तगणलक्षणास्यास्तीत्यर्थः ॥ १७ ॥

उदा०—कुमइ जि मइरइ करइं रइ । नरइं ति वेयरणिहि नइहिं ।

रुंदरउदोहयतडिहिं । लुलहि पूयलोहियमइहिं ॥ १७-१ ॥ उदोहओ ।

[कुमतिर्यो मदिरायां करोति रतिं । नरकेसौ वैतरण्या नधाम् ।

विस्तीर्णरौद्रोभयतव्याम् । पतति पूयलोहितमय्याम् ॥ १७-१ ॥]

रुन्दरोद्रौभयतव्याम् ‘लुलहिं’ति पतति ॥ १७-१ ॥

उदा०—सुहि अञ्छंतह माणुसह । विहिवसि कुइ कुग्गाहु चहुट्टइ ।

जिणि जसु नासइ जणु हसइ । मणि अवणइ तणि दाहु पयट्टइ ॥ १७-२ ॥

चूडालदोहओ जिणसिहसूरिस्स ।

[शुभे सता मनुष्याणाम् । विधिवशात्कोपि कुग्रह आपतति ।

येन यशो नश्यति जनो हसति । मनस्यवनतिस्तनी दाह प्रवर्तते ॥ १७ २ ॥]

विसमेसु दुन्नि टगणा समेसु पो टो तओ दुसुवि जत्थ ।

लहुओ कगणो लहुओ कगणो तं सुणह मागहियं ॥ १८ ॥

[विपमयोर्द्वौ टगणौ समयोः पष्टस्ततो द्वयोरपि यत्र ।

लघुः कगणो लघु. कगणस्तां जानीत मागधिकाम् ॥ १८ ॥]

विपमयोर्द्वौ चतुर्मात्रौ समयोः पादयोरेक पणमात्र. एकश्चतुर्मात्रस्ततो द्वयोरपि पादयोर्लघुक. कगणो लघुक कगणो यत्र ता मागधिका 'मुणह'ति 'ज्ञो जाणमुणौ' (हे० ८ ४७) इति जानीत । लकलकत्ति सिद्धे लहुओ इत्यादि सूत्रवैचित्र्यार्यम् ॥ १८ ॥

उदा०—किमिच्छह जुवइसंगमं । जाणंतावि जणा जिणागमं ॥

समणो किल कूलवालओ । मागहियाइ कओ दुहालओ ॥ १८०१ ॥ मागहिया ।

[किमिच्छथ युवतिसगम । जानन्तोपि जना जिनागमम् ॥

धमण किल कुलवालक । मागधिकया कृतो दु खालय ॥ १८१ ॥]

किलेल्यातोक्तौ । कुलवालको व्रती । मागधिकाख्या वेड्या । तत्कथा चाम्नायगम्या ॥ १८१ ॥

टा चउरो जो ण मुहे गुरुच्चियंतिल्लओ लहू नवमो ।

मत्तासमयं; पंचमअट्टमलहुणो उ विसिलोओ ॥ १९ ॥

[टाश्चत्वारो जो न मुखे गुरुरेवान्तिमो लघुर्नवम. ।

मात्रासमक, पञ्चमाष्टमौ लघू तु विश्लोक. ॥ १९ ॥]

चत्वारश्चतुर्मात्रास्तेष्वदादौ न जगण । अन्ते भव इति डिल्ले (हे० ८ २ १६३) अतिल्लो अन्त्यो गुरुरेव नवमो लघुर्मात्रासमकम् । पञ्चमाष्टमौ लघू पुनर्विश्लोकः । शेषमुपचित्रा यावन्मात्रा-समकवत् ॥ १९ ॥

उदा०—निगमिज्जंतं विसउम्मत्ता- । समयं मन्नहि [अ]वुहा सत्ता ।

न उणो कालिण निगमिज्जंतं । अप्पाणं चित्ताहि निव्वंतं ॥ १९ ॥ मत्तासमय ।

[निगम्यमान विषयोन्मत्ता. समय मन्यन्ते अवुधा सत्ता ॥]

न पुन कालेन निगम्यमानम् । आत्मान चिन्तयन्ति निभ्रान्तम् ॥ १९०१ ॥

उन्मत्ता ग्रहिला । समय कालम् । निव्वंतं भ्रान्तिहीनम् ॥ १९१ ॥

उदा०—निच्चुवि नवं करेवि सिलोयं । आवज्जिवि नवनवपहुलोयं ॥

जहि किज्जइ उयरह पूरणयं । तं पंडियत्तमिह आयुखयं ॥ १९०२ ॥ विसिलोऊ ।

[नित्यमपि नव कृत्वा श्लोकम् । आवर्ज्यं नवनवप्रभुलोकम् ॥

यदि क्रियते उदरस्य पूरणम् । तत्पण्डितत्वमिहायु क्षयम् ॥ १९२ ॥]

चित्ता नवमोवि हु, वाणवासिया नवमवारसा लहुणो ॥

नवमगुरु उवचित्ता, पायाउलयं इमाण पाएहिं ॥ २० ॥

[चित्रा नवमोपि खलु, वानवासिका नवमद्वादशौ लघू ।

नवमगुरुरुपचित्रा, पादाकुलकमेतेषा पादै ॥ २० ॥]

नवमो लघु. । अपिशब्दात्पञ्चमाष्टमौ लघू चित्रा । हुर्निश्चये । नवमद्वादशौ लघू वानवासिका ।

नवमो गुरुरूपचित्रा । एषा मात्रासमक्रादीना पादैर्वद्वं पादाकुलकम् । तच्च द्विकत्रिकचतुष्कसंयोग-
भेदात्पञ्चषष्टिविव यदाह—

द्विजातिजा विकल्पाः स्युस्त्रिंशत्त्रिंशत्त्रिजातिजाः ।

चतुर्जातिभवाः पञ्च पञ्चषष्टिरितीरिताः ॥ ५९ ॥

ग्रन्थगौरवभयान्न विवृता ॥ २० ॥

उदा०—जे जम्मह अमुणियपिम्मरसा । जे मूलह अकलियविरहदसा ॥

पहरिसविसायविमुक्कचित्ता । धन्न ति मुणिवर विमलचरित्ता ॥ २० १ ॥ चित्ता ।

[ये जन्मनोऽष्टात्प्रेमरसा । ये मूलदकलितविरहदशा ॥

प्रहर्षविपादविमुक्ताचित्ता । धन्यास्ते मुनिवरा विमलचरित्रा ॥ २०-१ ॥]

स्पष्टा ॥ २०-१ ॥

उदा०—पइं पियठाणाउ भंसियाओ । देव नियक्किवाणवासियाओ ॥

तग्गयसालिलंसुपहि अणिसं । रिउनिवसिरीउ रुयंतिव भिसं ॥ २०-२ ॥

[त्वया प्रियस्थानाद्भ्रशिता देव निजकृपाणवासिता ॥

तद्गतसलिलाश्रुभिर्नित्य रिपुनृपश्रियो रुदन्तीव भृशम् ॥ २०-२ ॥]

‘पइ’त्ति त्वया प्रियस्थानात्सहवासाद्भ्रशिता देव स्वखड्गे पराश्रये वासिताः । असिगतजलाश्रु-
भिर्नित्य रिपुनृपश्रियो रुदन्तीव भृशम् ॥ २०-२ ॥

उदा०—उय चित्तालिहियावि हु वाला । संमोहइ पीयाविव हाला ॥

पच्चक्खं पुण दिट्ठा किर सा । हालाहलमिव मारइ सहसा ॥ २०-३ ॥ उवचित्ता ।

[पश्य चित्रालिखितापि खलु वाला । समोहयति पीतेव हाला ॥

प्रत्यक्षं पुनर्दृष्टा किल सा । हालाहलमिव मारयती सहसा ॥ २०-३ ॥]

स्पष्टा ॥ २० ३ ॥

उदा०—चंदुज्जोओ चंदणलेवो । कुवलयसिज्जा कमलुक्खेवो ॥

दाहिणमारुयउ य कप्पूरं । अहियं विरहे डहइ सरीरं ॥ २०-४ ॥

पायाकुलय कस्सवि ।

[चन्द्रोद्योतश्चन्दनलेप । कुवलयगय्या कमलोत्क्षेप ॥

दक्षिणमान्तश्च कर्पूर । अधिक विरहे दहति शरीरम् ॥ २० ४ ॥]

कमलोक्षेपः पद्मदलोपवीजनम् । कर्पूर वीर्ये शीतलम् । यदाह—

कटुतिक्तोष्णमगुरु स्निग्ध वातकफापहम् ।

तिक्त सुगन्धि शीतं च कर्पूर लघु लेखनमिति ॥ ६० ॥ ॥ २०-४ ॥

चउ चा टगणो सुत्तावलिया पो टटुगका पुणो वयणं ॥

तं चउसु अंतजमियं मडिला पाप्सु दुसु दुसु अ अडिला ॥ २१ ॥

[चत्वारः चाः टगणो मुक्तावलिका; पट्टिकका. पुनर्वदनम् ।

तच्चतुर्ष्वन्तयमित मडिला पादयोर्द्वयोर्द्वयोश्चाडिला ॥ २१ ॥]

चत्वारस्त्रिमात्रा एकश्चतुर्मात्रो मुक्तावलिका । एकः पणमात्रो द्वौ चतुर्मात्रावेको द्विमात्रः
पुनर्वदनम् । तदेव चतुर्ष्वपि पादेष्वन्ते यमकित मडिला । द्वयोर्द्वयोः पादयोः पुनराडिला ॥ २१ ॥

उदा०—न सुयइ न हसइ न हु सा जंपइ । सुहय तरुणि तुह विरहे संपइ ।

केलिणहाणभोयणविहि विसए । केवलमुक्ता वलियं ससए ॥ २१.१ ॥ मुक्तावलिया ।

[न स्वपिति न हमति न खलु सा जल्पति । सुभग तरुणी तव विरहे सप्रति ।

केलिस्नानभोजनविधिविषये । केवलमुक्ता वलित श्रसिति ॥ २१ १ ॥]

केवलमुक्ता सती वलिय अत्यर्थं श्रसिति ॥ २१.१ ॥

उदा०—जउ तुह तिहुयणनाह निहालिउ । तउ मइं हेलह(इ) दुहु अवहेलिउ ।

जउ तुह पवयणु पाविउ सामिय । तउ मह पूरिय सयलवि कामिय ॥ २१ २ ॥

वयण ।

[यदा त्व त्रिभुवननाथ निभालित । तदा मया हेल्या दु खमवहेलितम् ।

यदा तव प्रवचन प्राप्त स्वामिन् । तदा मम पूरित सकलमपि कामितम् ॥ २१.२ ॥]

उदा०—चिरमडिलहं भवरञ्जि असत्थ[हं] । जे आसासय धम्मियसत्थहं ।

पणमह मुणियजिणागमसत्थहं । ताहँ गुरुहँ तिहुयणवि पसत्थहं ॥ २१.३ ॥

[मडिला ।]

[चिरमटनशीलाना भवारण्येऽस्वस्थाना । ये आश्वासका धार्मिकसार्थानाम् ॥

प्रणमत शतजिनागमशास्त्रेभ्यो । तेभ्यो गुरुभ्यस्त्रिभुवनेपि प्रशस्तेभ्य ॥ २१ ३ ॥]

चिरमटनशीलाना भवारण्ये अश्व(स्त्र)स्थाना ये आश्वासका धार्मिकसार्थाना प्रणमत
ज्ञातजिनागमशास्त्रेभ्यस्तेभ्यो गुरुभ्यस्त्रिभुवनेपि प्रशस्तेभ्यः । 'अडिलह'ति अटितु शीलमेवामिति ।
'तच्छीलाद्यर्थस्ये' (हे० ८ २ १४५) इति अडिर इति सिद्धे 'रस्य लो वा' (हे० ८ २ ३२६)
इति लत्वम् ॥ २१ ३ ॥

उदा०—निअडि लयहं परिअडहिं सिलीमुह । मयणि निसिय ससिसिलह सिलीमुह ॥

तुह विरहानलि सुसियवसंतह । पहिय पवेसुवि विसमु वसंतह ॥ २१.४ ॥

अडिला ।

[निकटे लताना पर्यटन्ति शिलीमुखा । मदनेन निशाता शशिशिलाया शिलीमुखा ॥

तव विरहानले शुष्कवसान्त्रस्य । पथिक प्रवेशोपि विपमो वसन्तस्य ॥ २४ ४ ॥]

निकटे लताना कुसुमसौरभात्पर्यटन्ति भ्रमराः । मदनेन निशाताः शशिशिलाया शराः । तव
विरहानलशुष्कवसान्त्रस्य हे पथिक प्रवेशोपि विपमो वसन्तस्य दूरे प्रकर्षः ॥ २१ ४ ॥

पद्धडिया टचउद्धं चरमे टे अज्झका, न विसमे जो ।

टटुगं तगणो खण्डं, चउ ता मयणावयारुत्ति ॥ २२ ॥

[पद्धटिका टचतुष्कं चरमे टे मध्यकौ, न विपमे ज ।

टदुग तगण खण्डं, चत्वारस्ता मदनावतार इति ॥ २२ ॥]

चतुर्मात्रचतुष्कं पद्धटिका । तत्रान्ये चतुर्मात्रे मध्यकात्रेव । न च विपमे जगणः । तथा द्वौ चतुर्मात्रा-
वेक. पञ्चमात्र. खण्डम् । तथा चत्वार. पञ्चमात्रा मदनावतार' । इति शब्द. प्रकारार्थः एतत्प्रकाराणि
छन्दासि सूचयति । एकः षण्मात्रश्चत्वारः समा मध्यकाश्चतुर्मात्रा हेला । अजाः समाः पञ्च चतुर्मात्राः एकः
पञ्चमात्रोधिकाक्षरा । द्वौ त्रिमात्रौ त्रयश्चतुर्मात्रा एकस्त्रिमात्रो मञ्जरी । पट्पञ्चचतुस्त्रिद्विमात्रा अरविन्द-
मिति पद्धटिकाप्रकाराणि । एकः षण्मात्र एकश्चतुर्मात्र एकस्त्रिमात्र उपखण्डम् । एकः षण्मात्रो द्वौ
चतुर्मात्रौ खण्डितेति खण्डप्रकाराणि । एतत् त्रयमवलम्ब्यकार्य ज्ञेयम् । पञ्चपट्साष्टनवपञ्चमात्राणि
क्रमात् मधुकरी-नवकोकिला-कामलीला-सुतारा-वसन्तोत्सवाख्यानि मदनावतारप्रकाराणि ॥ २२ ॥

उदा०—धन्नह उद्दामप्रणामरंगि । भालत्थलि पडिसंकंत चंगि ।

गुरुसमुद्रसूरि पयनक्खु कंति । कप्पञ्जडिआइ तुलं वहंति ॥ २२-१ ॥ पढडिया ।

[धन्यानामुद्दामप्रणामरङ्गे । भालस्थले प्रतिसक्रान्ता सुन्दरी ।

गुरो समुद्रसूरे पदनखकान्ति । कल्पवृक्षस्य तुला वहति ॥ २२-१ ॥]

'नक्खु'ति द्वितीयतुर्ययोरुपरि पूर्व. (हे० ८-२ ९०) इति द्वितीयोपरि प्रथमः ॥ २२ १ ॥

उदा०—वेरि य केसरिसरहओ । साहिय ठ खंड भरहओ ।

कयसंजमो महारहो । सुव्वइ चक्कीवि भरहो ॥ २२-२ ॥ खड ।

[वैरिणी केसरिशरभौ । कथितो हि खण्डो भरत ।

कृतसंजमो महारथ । श्रूयते चक्रयपि भरत ॥ २२ २ ॥]

स्पष्टम् ॥ २२ २ ॥

उदा०—रोसगुरुगिरिसविसमच्छिमुच्छंतप

पलयजलणंमि गयणंमि गच्छंतप ।

तंमि तम्मंतरइचयणनलिणे खणे

को खमो हुज्ज मयणावयारक्खणे ॥ २२-३ ॥ [मयणावयारो ।]

[रोपगुरुगिरिशिविषमाक्षिणि मूर्च्छति प्रलयज्वलने गगन गच्छति ।

तस्मिस्ताम्यद्रतिवदननलिने क्षणे क क्षमो भवेन्मदनापदारक्षणे ॥ २२ ३ ॥]

ताम्यद्रतिवदननलिने क्षणे कः क्षमो भवेन्मदनापदारक्षणे अपि तु न कोपि । हेलाधिका-
क्षरादीनि स्वयमुदाहार्याणि ॥ २२-३ ॥

१ Is it कप्पञ्जडिआइ ? इटिका (cf Marathi झाट) is rendered by me as वृक्ष But this would mean that the name of the metre is पञ्जटिका and not पद्धटिका as the ms reads Jain prosodists give the name as पद्धटिका The Prakrita Paingala, however, gives it as पञ्जटिका See Bibliotheca Indica edition, p 217

तदुगं टदुगं चगणो गलिययसह चदुगटतिगचगणगुरु ।
खंजयमह टगणपंचगलहुगुरु रासयं होई ॥ २३ ॥

[तद्विकं टद्विक चगणो गलितकमय चद्विकटद्विकचगणगुरव ।
खञ्जकमय टगणपञ्चकलघुगुरवो रासक भवति ॥ २३ ॥]

इह हि गाथादण्डकादिवर्जं सर्वच्छन्दासि यमकिताहीणि सामान्येन गलितकानि ।
सर्वगलितकानि सानुप्रासाणि यमकिताहीणि सामान्येन खञ्जकानि । सर्वखञ्जकानि एकेन द्वाभ्या
त्रिभिर्वा छन्दोभिर्दोर्धीकृतानि सामान्येन शीर्षकाणि । सर्वा अपि जातयः सामान्येन रासकम् ।
यदाह—

सव्वाउ वि जाईओ पत्थाववसेण इत्थ वज्जति ।
रासावधो नूण रसायण बुद्धगुट्ठीसु ॥ ६१ ॥

विशेषात्तु द्वौ पञ्चमात्रौ द्वौ चतुर्मात्रावेकखिमात्रो गलितकम् । यमकिताहित्वाम्नानाद्भूरिभेद चेदम् ।
अथ द्वौ त्रिमात्रौ त्रयश्चतुर्मात्रा एकखिमात्रो गुरुरिति खञ्जकम् । इदमपि बहुविधम् । अथ पञ्च चतुर्मात्रा
लघुर्गुरुश्च रासकम् । एतदप्यनेकधा । शीर्षकाणि त्वग्रे द्विभङ्गीत्रिभङ्गीभ्या वक्ष्यति ॥ २३ ॥

उदा०—वणपयट्ट पियसंकह मुहि सासिहि सहिय
गंडफलनि सहं पाणिहं धवल्लिम आरुहिय ।
गलिय अंसुजलि सहं नयणह विव्भम ललिय
तुहुं पियसहि विरहानलि बहुविह लंघलिय ॥ २३.१ ॥ गलियय ।

[धनप्रवृत्ता प्रियसकथा मुखे श्वासे सह
गण्डफलेके सह पाणिना धवल्लिमा आरूढ ।
गलित अश्रुजलेन सह नयनयोर्विभ्रमो ललित
त्वं प्रियसखि विरहानलेन बहुविध त्रासिता ॥ २३.१]

स्पष्टम् ॥ २३ १ ॥

उदा०—उगसेणतणयाइ मिलायंतवयणाए
पवलवहलवाहपचाहझरंतनयणाए ।
चइवि जंतु उज्जंति रूवजियनलकूवरो
सच्चविओ सविलक्खं जयइ जिणवरो ॥ २३ २ ॥ खंजय ।

[उग्रसेनतनयया म्लायमानवदनया
प्रवलवहलवाष्पप्रचाहझरन्नयनया ।
त्यक्त्वा गच्छन्नुज्जयन्तं रूपजितनलकूवर
प्रत्यक्षीकृत सविलक्ष जयति नेभिजिनवर ॥ २३ २ ॥]

‘सच्चविउ’त्ति दृष्टः ॥ २३ २ ॥

उदा०—पणयजणकण्पखसखसरिसं पयतामरसं

जाण नमंति सुरा सययं कयमणुकरिसं ।

केवलणाणपईवपयासियसयलविसया ।

ते जिणणाहा तुम्हं कुणंतु भदं सया ॥ २३.३ ॥

[प्रणतजनकल्पवृक्षसदृश पदतामरसं

येषा ननन्ति सुरा सतत द्रुतमनउत्कर्षन् ।

केवलज्ञानप्रदीपप्रकाशितसकलविषया—

स्ते जिननाथा युष्माकं कुर्वन्तु भद्रं सदा ॥ २३ ३] ॥ २३ ॥

सा चंदलेहिया पो टचउक्कं को य जत्थ; अह दुवई ।

पो पंच टा गुरु तत्थ मज्झका पढमपंचमटा ॥ २४ ॥

[सा चन्द्रलेखा पः टचतुष्कं कश्च यत्र; अथ द्विपदी ।

प. पञ्चटा. गुरुस्तत्र मध्यकौ प्रथमपञ्चमटौ ॥ २४ ॥]

यत्रैकः षण्मात्रश्चत्वारश्चतुर्मात्रा एको द्विमात्रश्च सा चन्द्रलेखिका । अथ सा द्विपदी यत्रैकः षण्मात्रः पञ्च चतुर्मात्रा एको गुरुः । 'तत्थ'त्ति तेषु पञ्चसु चतुर्मात्रेषु मध्यकौ प्रथमपञ्चमौ ॥ २४ ॥

उदा०—वहलंधारपडलमयमयमयपंकचच्चिण

नहदेवंभि पउरतरतारयकुसुमअच्चिण ।

जामिणिधम्मिणीइ ओ अकदुरेहदुरेहिया

केयइदोणियव्व आरोविय चंदलेहिया ॥ २४.१ ॥ [चदलेहिया] ।

[वहलान्धारपटलमृगमदमयपङ्कचर्चिते

नमोदेवे प्रचुरतरतारकाकुसुमार्चिते ।

यामिनीधर्मिण्या ओ अङ्कद्विरेफराजिता

केतकिद्रोणिकेवारोपिता चन्द्रलेखिका ॥ २४.१ ॥]

ओ इत्यव्ययं सूचनायाम् । यदाह—ओ सूचनापश्चात्तापे (हे० ८.२.२०३) । केतकी-द्रोणिकेति केतकीदल हि द्रोणाकृति स्यात् ॥ २४ १ ॥

उदा०—घोरअणोरपारअंधारयपंकुच्छंगदुडुयं

कट्टिवि कठिणअककिणकलिओ हठिण विलोयगडुयं ।

चंदुवइल्लु जेम्ब ओ सहलि नहकच्छंमि निम्भरं

तारयनियरकिरणउक्केरतिणंकुर चरइ अइच्चिरं ॥ २४.२ ॥ दुवई ।

[घोरानाद्यनन्तान्धारपङ्कोत्सङ्गनिमग्नं

कृष्ट्वा कठिणाङ्ककिणकलितो हठेन विलोकरथम् ।

चन्द्रवृषमो ननु आदले नम कच्छे निर्भर

तारकानिकरकिरणोत्कारवृणाङ्कुराश्चरत्यतिचिरम् ॥ २४ २ ॥

‘उक्तेर’त्ति उत्करः । ‘वत्युक्करपर्यन्ताश्चर्ये वा’ (हे० ८१५८) । तथा द्विपद्येव गुरुणैके-
नाविका आरनालम् । उपात्यलघुना पुनरूना कामलेखा । ते अप्येवमुदाहार्ये ॥ २४.२ ॥

रासावलयं पो अजटगणो पो तो य, वत्थुवयणे तु ।
पगणो अजटो मज्झकटगणो अजटो य पगणो य ॥ २५ ॥

[रासावलय पः अजटगण. पः तश्च; वस्तुवदने तु ।
पगणो अजटो मज्झकटगणो अजटश्च पगणश्च ॥ २५ ॥]

एकः षण्मात्र एको जगणरहितश्चतुर्मात्र एकः षण्मात्र एकः पञ्चमात्रश्च रासावलयम् । वस्तुवदने
त्वेकः षण्मात्र एको जगणरहितश्चतुर्मात्र एको मध्यकश्चतुर्मात्र एको जगणरहितश्चतुर्मात्र एकः
षण्मात्रश्च । वस्तुकमित्यन्ये । लघुपोडशकाद् द्विद्विलघुवृद्धया चेदमेकचत्वारिंशद्विधम् । यदाह—

वंसो वित्तो त्रालो वाहो वामो बलाहथो विंदो ।
विद्धो विसो विसालो विसारथो वासरो वेसो ॥ ६२ ॥
तुंगो गिगो भिगो भिंगारो भीसणो भवो भालो ।
भद्दो भग्गो भट्टो भीरू तत्तो भडो भसलो ॥ ६३ ॥
अलथो वलथो मलथो मजीरो मयमयो मथो माणी ।
महणो मसिणो मउलो महो मुहो मइहवो मुहलो ॥ ६४ ॥
एए नामनिवद्धा चउवीसकला हवति वत्थुवया ।
सोलहलहुआउ लहूहिं वहुमाणेहिं दोदोहिं ॥ ६५ ॥

[एते नामनिवद्धा चतुर्विंशतिकला भवन्ति वस्तुवदना ।
पोडशलघुकालघुभ्या वर्षमानाभ्या द्वाभ्या द्वाभ्याम् ॥ ६५ ॥]

रासावलयपूर्वार्धं वस्तुवदनकोत्तरार्धं यद्वा वस्तुवदनपूर्वार्धं रासावलयोत्तरार्धमिति द्विवापि संकीर्णाल्य
छन्दः ॥ २५ ॥

उदा०—ढक्कपडहपडुपडिरवमुहरासावलय

बहुवलवहलियहलवोलाउलसुरनिलउ ।

तुह आगमणु नियवि निव भयभिभलनयणु

निय वि नियविणि चड्वि पलाइउ वैरियणु ॥ २५ १ ॥ [रासावल्लो] ।

[ढक्कापडहपडुप्रतिरवमुखराशावलय

बहुवलवहलितकलकलाकुलसुरनिलयम् ।

तवागमन दृष्ट्वा नृप भयविहललोचन

निजामपि नितम्बिर्नो त्यक्त्वा पलायितो वैरिजन ॥ २५ १ ॥]

‘मुहरासावलय’त्ति मुखरितदिकचक्रम् । ‘हलवोल्लु’त्ति कलकलः । ‘नियवि’त्ति दृष्ट्वा ।
‘नियवि’त्ति निजा अपि ॥ २५.१ ॥

उदा०—कय वयांसि दुहुदाहु देहि जकंगुच्चोडणु
 उण्हु सासु मुहि महुअहररसअमयविलुडणु ।
 असुसित्थु थणवत्थु वयणु विच्छाउ निहालह
 दुल्लहवल्लहविप्पलंभु किम्ब वहलिउ वालह ॥ २५.२ ॥ वत्थुवयणं ।

[कृता वयस्ये दु उदाहा देहे चन्दनत्रचा
 उण्ण श्वानो मुखे मधुराधररसामृतविलोदन ।
 अशुमिक्त स्तनवत्त्र वदन विच्छाय निभालयन
 दुर्लभवहभुविप्रलम्भ किमिव वहलीकृतो वालया ॥ २५.२ ॥]

‘चक्रागि’ति चन्दनम् ॥ २५ २ ॥

रसटा उच्छाहो तइयपंचमा मज्झका अजा सेसा ।
 इह चउपर्ईसु पायं विसमसमपयाण अणुपासो ॥ २६ ॥
 [रसटा उत्साहस्तृतीयपञ्चमौ मध्यकौ अजा शेपा ।
 इह चतुष्पदीषु प्रायो विपमसमपादयोरनुप्रासः ॥ २६ ॥]

पद् चतुर्मात्रा उत्साहः । अत्रापवादः । तृतीयपञ्चमौ मध्यकौ । जगणरहिताः शेपा । इहैतासु
 गायवर्जं चतुष्पदीषु विपमसमयो, पादयोरनुप्रासः । प्रायोग्रहणात्पञ्चाननललितादौ समपादयो-
 रिति ॥ २६ ॥

उदा०—नो वीरह मंडलगि लग्गइ न वसइ सायरि
 नो खिल्लइ महुमहउरि न य वियरइ कमलायरि ।
 वेसायणसिहिणि नत्रि लसइ करिदसणि न पसरइ
 लच्छि थिरत्तणु पुरिसह उच्छाहि परि जइ करइ ॥ २६.१ ॥ उच्छाहो ।

[न वीराणा नष्टलात्रे लगति न वसति सागरे
 न खेलति मधुमथनोरसि न च विचरति कमलाकरे ।
 वेण्याजनस्तने नापि लसति करिदशने न प्रसरति
 लक्ष्मी. स्थिरत्वं पुरुषस्योत्साहे तु जगति करोति ॥ २६ १ ॥]

स्पष्टः ॥ २६ १ ॥ (इति) चतुष्पदीप्रकरणम् ॥

अथ पञ्चपदी ।

तगणदुगटगणलहुणो पढसतइयपंचमेसु चरणेसु ।
 टा णवरि तइयपंचमपाएसुं मज्झकच्चेय ॥ २७ ॥
 दुइयतुरिएसु टडुगं चो य इमा तिपयरइयपुव्वद्धा ।
 तइयप्पंचमपयअणुपासा मत्ता पउरभेया ॥ २८ ॥

[तगणद्विकटगणलघव प्रथमतृतीयपञ्चमेषु चरणेषु ।
 टौ केवलं तृतीयपञ्चमपादयोर्मध्यकावेव ॥ २७ ॥]

द्वितीयतुर्ययोष्टद्विकं चश्रेय त्रिपादरचितपूर्वार्धा ।

तृतीयपञ्चमपदानुप्रासा मात्रा प्रचुरभेदा ॥ २८ ॥]

प्रथमतृतीयपञ्चमेष्टद्विकं द्वौ पञ्चमात्रावेकश्चतुर्मात्र एको लघु. केवल तृतीयपञ्चमपादयोर्यौ चतुर्मात्रौ तौ मध्यकावेव । द्वितीयचतुर्थपादयोर्द्वौ चतुर्मात्रावेकास्त्रिमात्र एवं पञ्चपादा यस्यामिय पादत्रयकृतपूर्वार्धा अर्थात्पादद्वयकृतोत्तरार्धा तृतीयपञ्चमपादयोः सानुप्रासा प्रचुरभेदा मात्रा नाम पञ्चपदी ॥ २७ ॥ २८ ॥

उदा०—महुमहसवमुहि वित्तु मत्त । फुल्लंधुयमंगुरिहि । गुंदिभरिहि मायंद झंपिय ।
पियमाहवि मुणिमुणिवि । मुणिवि किंपि झाणाउ कंपिय ॥ २८.१ ॥ [मत्ता] ।

[मधुमधूत्सवमुखे वृत्तो मत्त- । मृङ्गभङ्गुरे- । मञ्जरीभरैर्माकन्द आच्छादित ॥

प्रियमाधव्या मुणमुणाय्य । मुनय किमपि ध्यानात्कम्पिता ॥ २८.१ ॥]

‘गुदि’त्ति मञ्जरी । ‘पियमाहवि’त्ति कोकिला ॥ ‘पउरभेय’त्ति भणनान्मत्तवालिका
१ मधुकरिका २ मत्तविलासिनी ३ मत्तकरिणी ४ बहुरूपेति ५ सज्ञा अस्या भेदा ज्ञेयाः । यदत्रोच-
च्छन्दःकन्दल्याम्—

मत्तच्चिच उच्चइ मत्तवालिया दुड्यतुरियचरणेसु ।

पदमटगणमि तगणे कयंमि जुगव अजुगव वा ॥ ६६ ॥

समचरणणिहणटगणे ते युज्य कमेण मत्तमहुअरिया ।

[इय] मत्तविलासिनिया सिहिसरपयमुहदुतेसु दुटा ॥ ६७ ॥

मत्तकरिणीवि एव सिहिसरपाएसु टंमि जइ तगणो ।

एयासिं मत्ताईण सकरो होइ बहुरूया ॥ ६८ ॥

[मात्रैवोच्यते मत्तवालिका द्वितीयतुरीयचरणयो ।

प्रथमटगणे तगणे कृते युगपदयुगपदा ॥ ६६ ॥

समचरणनिधनटगणे तौ योजयित्वा क्रमेण मत्तमधुकरिका ।

इति मत्तविलासिनी त्रिखिणरपदमुखद्वितयो द्विटौ ॥ ६७ ॥

मत्तकरिण्यप्येव शिखिशरपादयो टे यदि तगणो ।

एतासा मात्राणा सकरो भवति बहुरूपा ॥ ६८ ॥]

आसामुदाहरणानि ग्रन्थान्तराज्जेयानि । पञ्चपदीप्रकरणम् ॥ २८.१ ॥

अथ षट्पदी—

दसअट्टेतरसहिं वा इह वारसअट्टेतरसहिं अहवा ।

अट्टेट्टेगारसहिं व दसट्टेएकारसहिं वावि ॥ २९ ॥

वारसअट्टेगारसहिं वा रविवसुरवि(वी)हिं य कलाहिं ।

तिसु तिसु पएसु कमसो दलजुयले बहुविहा घत्ता ॥ ३० ॥

एसा कडवयनिहणे छडुणिया इत्य पढमविह्याण ।
तयछट्टुआण [य] चउत्थपंचमाणं च अणुपासो ॥ ३१ ॥

[दशाष्टत्रयोदशभिर्वा इह द्वादशाष्टत्रयोदशभिरथवा ।

अष्टाष्टैकादशभिर्वा दशाष्टैकादशभिर्वापि ॥ २९ ॥

द्वादशाष्टैकादशभिर्वा रविवसुरविभिर्वा कलाभिः ।

त्रिषु त्रिषु पादेषु क्रमशो दलयुगले बहुविधा घत्ता ॥ ३० ॥

एषा कडवकनिघने छडुणिकात्र प्रथमद्वितीययोः ।

तृतीयपष्ठयोश्च चतुर्थपञ्चमयोश्चानुप्रासः ॥ ३१ ॥]

‘इह’ति अस्मिञ्छन्दसि दशाष्टत्रयोदशादिकला यथासंख्य क्लृप्तत्रिपादघटितार्धद्वया बहुविधा घत्ता नाम पदपदी । वक्ष्यमाणस्य सधेर्मुखे कडवकस्य त्वन्ते ध्रुवमियं कार्यैव । ध्रुवा ध्रुवकमिति सज्ञाद्वयेपि एषा कडवकान्ते प्रक्रान्तार्थस्य भङ्ग्यन्तरेणाभिधाने छडुणिकेति तुर्यनामापि । ‘इत्य’ति अस्या घत्ताया प्रथमद्वितीययोस्तृतीयपष्ठयोश्चतुर्थपञ्चमयोः पादयोरनुप्रासः ॥ २९-३१ ॥

उदा०—मणि साणसमुद्भव । वप्पुड महय(मुद्भव) । जे जिणिंद तुह नहु णमिय ।
दुहसंघत्ताविय । कुसमय-भाविय । ते नर निरु भवि चिरु भमिय ॥ ३०-१ ॥
[घत्ता] ।

[मनसि मानसमुद्भवा । मूर्खा वराकाः । ये जिनेन्द्र त्वा न प्रणता ॥

दु खसघतापिता । कुसमयभाविता । ते नरा खलु भवे चिरं भ्रान्ता ॥ ३०-१ ॥]

‘सघत्ताविय’ति ‘समासे वा’ (हे ८ २-९७) इति द्वित्वम् । ‘वप्पुडु’ति शीघ्रादित्वाद्वाराकस्य वप्पुडः । ‘निरु’ति निश्चयार्थे अव्ययम् ॥ ३० १ ॥

उदा०—जय जिणसासणन्दन(ण) । वणहरियंदण । निम्मलयसचंदणमलय ।
गुरुकुलगयणदिवायर । गुणमणिसायर । तिलयसूरि गणहरतिलय ॥ ३०-२ ॥
महिभरसेसह । भीमनरेसह । जउ वज्जिय जयढक्क ।
तउ रिउवग्गह । भयभरभग्गह । हियडइ पडिय घसक्क ॥ ३०-३ ॥
भग्गउ अइयारिहिं । इक्कपहारिहिं । समरि सयंभरिराउ ।
घणरणकुड्डालह । कुमरप्पालह । तिणि मणि भइउ विसाउ ॥ ३०-४ ॥

[जयजितुशासननन्दन- । वनहरिचन्द्रन । निर्मलयशश्वन्दनमलय ॥

गुरुकुलगंगनदिवाकर । गुणमणिसागर । तिलकसूरे गणधरतिलक ॥ ३० २ ॥

महाभरशेषस्य । भीमनरेगस्य । यदा वाद्यते जयढक्का ॥

तदा रिपुवर्गस्य । भयभरभग्नस्य । हृदये पतिता भाति ॥ ३०-३ ॥

भग्नोत्तिचारिभिः- । रेकप्रहारेण । समरे शाकभरीराज ।

घणरणकीतुकवत । कुमारपालस्य- । तेन मनसि भक्तो विषादः (?) ॥ ३० ४ ॥]

‘कुड्वाह’ति । शीप्रादित्वात् । कौतुकस्य कुड् तत आलश्च ॥ ३०.४ ॥

उदा०—दलि महियल्लु रिह्लंतह । तुह चलंतह । दीसहि जय जयवीर ।

कड् अमित्तह चित्तिहिं । तिण पुण दंतिहिं । गेहिणिनयणिहिं नीर ॥ ३०.५ ॥*

[दलेन महीतलमलंकुर्वाणस्य । तव चलत् । वृश्यते जय जगद्दीर ॥

कटा अमित्राणा वित्ते । तृण पुनर्दन्ते । गृहिणीनयनेषु नीरम् ॥ ३०.५ ॥]

‘कड्’ति काष्ठानि कष्टानि च ॥ ३०.५ ॥

उदा०—दीसहि सुंड गयाणणि । कव्वइ कइयणि । जूयचडण सिरि निम्भर ।

मारण जइपरिपा(वा)रइ । रज्जि तहारइ । कुमरनरिंद किवायर ॥ ३०.६ ॥*

[दृश्यते शुष्टा गजानने । काव्यानि कविजने । यूकापतन शिरसि निर्भरम् ॥

मारण यतिपरिवारे (?) । राज्ये तव । कुमारनरेन्द्र कृपाकर ॥ ३०.६ ॥]

‘सुंड’ति मदिरा. करिकराश्च । ‘कव्व’ति काव्यानि काव्यानि च । द्यूतपतनानि यूकापतनानि च । दिङ्मात्रमिदं घत्ताषट्कम् । एवं सप्तकलाधैः सप्तदशकलान्तैः पादैस्तुल्यैरनुल्यैस्तुल्यातुल्यैर्वा त्रिभिस्त्रिभिर्बद्धार्धद्वयानेकधा विदग्धगोष्ठीगरिष्ठा घत्ता । किंच तृतीयपद्यपादयोर्दशादयो मात्रा एकैक-वृद्धया यावत्सप्तदश, शेषाद्घ्रिचतुष्के तु सप्तैव यत्र सा षट्पदजातिर्नाम षट्पदी । दशादीनां सप्तदशान्तानामष्टविधत्वादष्टधा । सप्तस्थाने अष्टमात्राश्चेत्तदा सैवोपजातिर्नाम षट्पदी पूर्ववदष्टधा । अष्टस्थाने नव चेत् तदावजातिर्नाम षट्पदी प्राग्वदष्टधा । एव षट्पदजात्युपजात्यवजातीनां प्रत्येकमष्टविधत्वाच्चतुर्विंशतिधा षट्पदी । यदत्रोचच्छन्दःकन्दल्याम्—

जीइ कलाउ दसाई सत्तरसता य सिहिरसपएसु ।

सेसेसु सत्त छपई सा छपई नाम अट्टविहा ॥ ७१ ॥

इय अट्टहि उवजाई सत्तछाणे कलाहि अट्टविहा ।

नवहि पुणो अवजाई एव चउवीसहा छपई ॥ ७२ ॥

[यस्या कला दशादय सप्तदशान्ताश्च शिखिरसपदयो ।

शेषेसु सप्त षट्पदी सा षट्पदी नामाष्टविधा ॥ ७१ ॥

एति अष्टभिरुपजाति. सप्तस्थाने कलाभिरष्टविधा ।

नवभि पुनरवजाति एव चतुर्विंशतिविधा षट्पदी ॥ ७२ ॥]

चतुष्पदीद्विपद्यावपि ध्रुवाध्रुवकघत्तासङ्गे ज्ञेये । ते अपि सधिमुखे कडवकान्ते ध्रुव कार्ये । केवल कडवकान्ते चतुष्पद्यैव छडणिकाख्या न द्विपदी । यच्छन्दःकन्दली—

कडवयनिर्वहो सधी पद्धडियाईहिं चउहि पुण कडवं ।

सधिमुहे कडवते ध्रुवा च ध्रुवय च घत्ता वा ॥ ७३ ॥

सा तिविहा छपई चउपई य दुपई य तासु पुण दुन्नि ।

छचउप्पईओ कडवयनिहणे छडुणियनामावि ॥ ७४ ॥

* Both 30 5 and 30 6 are fine examples of छिष्टपरिसख्या

[कट्वकनिवह सधिः पद्धतिकादिभिश्चतुर्भिः पुनः कट्वम् ।
 सधिसुखे कट्वान्ते ध्रुवा च ध्रुवक च यत्ता वा ॥ ७३ ॥
 सा त्रिविधा पट्पट्टी चतुष्पट्टी च द्विपट्टी च तासु पुनर्दं ।
 पट्चतुष्पट्टी कट्वकनिधने छद्गुणिकानाम्न्यावपि ॥ ७४ ॥]

तथान्तरसमार्धसमा सकीर्णा सर्वसमा चेति चतुर्धा चतुःपट्टी । यच्छन्दःकन्दली—

अह चउपईओ चउहा हवति अन्तरसमा तद्द्वसमा ।
 सकिन्ना सव्वसमा य तासु तावतरसमाओ ॥ ७५ ॥
 विसमे सेगा सेगा सत्ताई सोल जाव पत्तेय ।
 अट्टाई जा सतरस सेगा सेगा समे मत्ता ॥ ७६ ॥
 चंपयकुसुमाइणामियाओ जाईओ हुति पणवन्ना ।
 दिसिगहवसुहयरससरसायरसिहिणयणचदभेएहिं ॥ ७७ ॥
 एथाओच्चिय सुमणोरमाइनामाओ वच्चए मुणह ।
 एवं दहुत्तरसय चउप्पई अंतरसमाओ ॥ ७८ ॥
 अतरसमयच्चिय दुइयतइयपायाण विणिमयंमि कए ।
 अद्दसमा य दहुत्तरसयसखा तेहिं गामेहिं ॥ ७९ ॥
 दुहि तिहि चउहिवि विसरिसपाएहि विमिस्सियाओ सकिन्ना ।
 सव्वसमाओ पुण सरीसएहि सव्वेहिं पाएहिं ॥ ८० ॥
 [अथ चतुष्पद्यश्चतुर्धा भवन्ति अन्तरसमा तथार्धसमा ।
 सकीर्णा सर्वसमाश्च, तासु तावदन्तरसमा ॥ ७५ ॥
 विपमे सैका सैका सप्पादय षोडश यावत्प्रत्येकम् ।
 अष्टादयो यावत्सप्तदश सैका सैका समे मात्रा ॥ ७६ ॥
 चम्पककुसुमादिनाम्न्यो जातयो भवन्ति पञ्चपञ्चाशत् ।
 दिग्ग्यहवसुहयरसशरसागरशिखिनयनचन्द्रभेदै ॥ ७७ ॥
 एता एव सुमनोरमादिनाम्नी. व्यत्यये जानीत ।
 एव दशोत्तरशत चतुष्पद्य अन्तरसमा ॥ ७८ ॥
 अर्धसमानामेव द्वितीयतृतीयपादयो विनिमये कृते ।
 अर्धसमाश्च दशोत्तरशतसख्या ते [एव] नामभि ॥ ७९ ॥
 द्वाभ्यां त्रिभिश्चतुर्भिरपि विसदृशपादै विमिश्रिता सकीर्णा ।
 सर्वसमा पुन सदृशै सवै पादै ॥ ८० ॥]

कुङ्कुमाद्यास्तु चतुःषष्टिधा द्विपट्टी । तयो पञ्चाननललितामलयमारुतकदोहकापदोहकाद्या
 कतिचिदन्तरसमाचतुष्पट्टीभेदा कुङ्कुमाद्याश्च कतिचिद्द्विपट्टीभेदा. पञ्चाननललिता च बहुश.
 सधिसुखेष्ट प्रयुक्ता दृश्यते ॥ २९ ॥ ३० ॥ ३१ ॥

पपका द्दुगं पपटा क्रमेण मुहणिहणदलपयतिगेसु ।
किन्तिधवलं दलजुगे पढमतइजाण अणुपासो ॥ ३२ ॥

[पपकाष्टदुग पपटाः क्रमेण मुखनिधनदलपदत्रिकेषु ।
कीर्तिधवल दलयुगे प्रथमतृतीययोरनुप्रासः ॥ ३२ ॥]

धवलव्याजायेन च्छन्दसा पुमान् वर्ण्यते तद्वलम् । तच्च त्रिधा । अष्टपात् षट्पाच्चतुष्पात् ।

यदाह—

धवलमिहेण सुपुरिसा वन्निजइ जेण तेण सो धवलो ।
धवलोवि होइ तिविहो अष्टपउ च्छप्पउ च्चउप्पाओ ॥ ८१ ॥

[धवलमिहेण सुपुरुषो वर्ण्यते येन तेन स धवल ।
धवलोपि भवति त्रिविधः अष्टपाद् षट्पाद् चतुष्पाद् ॥ ८१ ॥]

तत्राष्टपदश्रीधवलमष्टपद्या वक्ष्यति । पदपदस्तु अय यथा । क्रमान्मुखदले प्रथमैहौ द्वौ
षण्मात्रावेको द्विमात्रो द्वितीयाहौ तु द्वौ चतुर्मात्रौ तृतीये तु द्वौ षण्मात्रावेकश्चतुर्मात्रः । एव द्वितीय-
दलाह्वित्रयेपि यस्य तत्कीर्तिधवल छन्दः । दलद्वयेप्यस्य प्रत्येक आद्यतृतीयपादयोरनुप्रासः ॥

उदा०—देसगणगुणगव्विहिं गज्जउ । मज्जउ नाणिहिं ।

पवलवायभडवाइहिं भज्जउ ।

परिकिन्तिधवलियसयलधर । जसओससूरि ।

तुह समवड ण लहहि किन्चि गणधर ॥ ३२.१ ॥

[देशनागुणगर्वेण गर्मित । मत्तो शानेन ।

प्रवलवाग्भटवादिभिर्भक्त ॥

परिकीर्तिधवलितसकलधरो । यशोषोपसूरे ।

त्वत्समो न लञ्चते कोपि गणधर. ॥ ३२.१ ॥]

‘समवड’ति समतुलावडशब्दा. समिनार्था. । चतुष्पदश्च गुणधवलादिः । स च महाग्रन्थेभ्यो
ज्ञेय । धवलोलक्षणान्मङ्गलार्थसबद्धं छन्दो मङ्गलम् । यदाहुः—

उत्साहहेलावदनाडिलाद्यैर्यद्दीयते मङ्गलवाचि किञ्चित् ।

तद्रूपकाणाममिधानपूर्वं छन्दोविदो मङ्गलमानमन्ति ॥ ८२ ॥

तथा—तैरेव धवलव्याजात्पुरुष. स्तूयते यदा ।

तद्वदेव तदानेको धवलोन्यभिधीयते ॥ ८३ ॥

कोर्थ. । येनैवोत्साहादिना मङ्गलधवलभापागाने कृते तन्नामाद्ये मङ्गलधवले । तथाहि । उत्साहमङ्गलम् ।
हेलामङ्गलम् । वदनमङ्गलम् । अडिलामङ्गलम् ॥ आदिशब्दात् रासावलयमङ्गल दोहकमङ्गलादि च
ज्ञेयम् । एव उत्साहधवलाद्यपि वाच्यम् । किञ्च येनैवोत्साहादिना देवो गीयते तत्फुल्लडकम् । तथा
चतुर्मात्रत्रिक्रमेको द्विमात्रो यत्राहिचतुष्टये यस्य कस्यचिद्दाने शम्भटकम् । यच्छन्द कन्दली—

उच्छाहवयणहेलादोहयपमुहेहिं गिज्जए पुरिसो ।

जेहिंचिय धवलमिसेण तन्नाममुच्चए धवलं ॥ ८४ ॥

यन्मगलावि तन्नाममुच्चए मगलत्थसंब्रदं ।

फुल्लडय सुरगाणे झवटय टतिगका गाणे ॥ ८५ ॥

[उत्साहवदनहेलादोहकप्रमुखैर्गायते पुरुष ।

येरेव धवलमिषेण तन्नामोच्यते धवलम् ॥ ८४ ॥

यन्मङ्गलादपि तन्नामोच्यते मङ्गलार्थसंबद्धम् ।

फुल्लटक सुरगाने झम्बटक टत्रिकका गाने ॥ ८५ ॥] इति ॥ ३२ ॥

वत्थुवयणाइ उल्लालसंजुयं छप्पयं दविठ्ठं ।

कन्वं वा, अह मत्ता उल्लालयसंगया फुल्लं ॥ ३३ ॥

[वस्तुवदनादि उल्लालसंयुत षट्पदं सार्धच्छन्दः ।

काव्य वा, अथ मात्रा उल्लालकसंगता फुल्लम् ॥ ३३ ॥]

वस्तुवदनमादिर्यस्य रासावलयसंकीर्णकवदनादिछन्दःसमूहस्य तत् उल्लालकेन कुङ्कुमेन कर्पूरेण च सपृक्त छन्दः षट्पदाख्य सार्धच्छन्दः सज्ञ काव्यसज्ञ वा ज्ञेयम् । यदाह—

जइ वत्थुआण हिठ्ठे उल्लाला छदयमि किज्जति ।

दिवडच्छदयछप्पयकक्वाइ ताइ वुच्चति ॥ ८६ ॥

[यदि वस्तुकानामथ उल्लालश्छन्दसि क्रियन्ते ।

सार्धच्छन्दः षट्पदकाव्यानि तान्युच्यन्ते ॥ ८६ ॥]

उदा०—पिच्छ प्पओसि समग्गपिहियगयणंगणमग्गह

गहिरमज्झमुज्झंतलोयलोयणउत्सवग्गह ।

तलदिप्पंतपईवपंतिनिम्मलमणिविंदह

उड्ढामपतमतिमिरनियरउद्दामसमुद्दह ॥

ससिखंडु लहरिहेलुल्लसिरवियडसिप्पसंपुडसमु ।

पसयच्छि तरलतारयनिवहु नज्झइ घणु फेणुग्गमु ॥ ३३.१ ॥ [छप्पओ] ।

सूरिलच्छिमणिहारफुरियकिरणुक्करसुंदरु

मुहमणहरहरिणंकविंबजुण्हाभरसोयरु ।

वयणकुहरविहरंतवाणिदेहच्छविविन्भमु

सच्छप्पयनहनिवहवहलउम्मुहमोहोवमु ॥

समखीरजलहिलहरीलडहु कित्तिकणइकुसुमप्पवरु ।

मह गुरुहु तुहु दीसइ कटरि देसणखणि दसणंसुभरु ॥ ३३.२ ॥

[प्रेक्षस्व प्रदोषे पिहितसमग्रगनाङ्गणमार्गस्य

गन्भीरमध्यमुखलोकलोचनोत्तवर्गस्य ।

तलदीप्यमानप्रदीपपङ्क्तिनिर्मलमणिवृन्दस्य

उद्दामप्रतमतिमिरनिकरोद्दामसमुद्रस्य ॥

शशिखण्ड लहरिहेलोल्लसनशीलविकटशुक्तिसपुटसमम् ।

प्रसृताक्षि तरलतारकानिवहो शयते घन फेनोद्गम ॥ ३३.१ ॥

स्वरिलक्ष्मीमणिहारस्फुरितकिरणोत्करसुन्दरो
 मुखमनोहरहरिणाङ्गविन्वज्योत्स्नाभरसोदर ।
 वदनकुहरविहरद्वार्णोदेहच्छविविभ्रम
 स्वच्छपदनखनिवहवहलोन्मुखमयूखोपम ॥
 शमक्षीरजलधिलहरीलटभ. कीर्तिलताकुसुम प्रवरम् ।
 मम गुरोस्तव दृश्यते भो देशनासमये दशनांशुभर ॥ ३३ २ ॥]

सच्छप्पयेत्यादि । स्वच्छपदनखनिवहवहलोन्मुखमयूखोपमम् । 'न वा मयूखलवणचतुर्गुणचतुर्थ-
 चतुर्दशचतुर्वारसुकुमारकुत्रहलोदूखलोदूखले' (हे० ८.१ १७१) इति आदिस्वरस्य सस्वरव्यञ्जनेन
 सह ओकारः । 'कणइ'त्ति लता । 'तुहु'त्ति तुहुश्च प्राग्वत् । 'कटरि'त्ति विस्मये ॥ ३३.२ ॥

रासावलयस्य कुङ्कमेन यथा—

जयरि(इ अ) झलक्कहिं [नयण] दीहनयणिअहि त खणु
 केअइकुसुमदलग्गि भसलु विलसइ त जणु ।
 जइ य तीइ मुहहावि मंदहासउ चडइ
 ता जणु हीरइ पोम्मरायसचउ झडइ ॥
 जइ तीइ महुरमियभासणिहि वयणगुंफु निमुणिज्जइ ।
 ता धुउ करिण्णि जणु अमयरसु कन्नपन्नपुडि पिज्जइ ॥ ८७ ॥
 [यदि च चकास्ति नयन दीर्घनयनाया तत् क्षणं
 केतकोकुसुमदलाग्रे भ्रमरो विलसति तदा जाने ।
 यदि च तस्या मुखहावे मन्दहास आरोहति
 तदा जाने हीरके पन्नरागसचय पतति ॥
 यदि तस्या मधुरमितभापिण्या वचनगुम्फो निश्रूयते ।
 तदा ध्रुव कृत्वा जाने अमृतरस कर्णपर्णपुटेन पीयते ॥ ८७ ॥]

रासावलयस्य कर्पूरेण यथा—

परहुयपचमसवणसभय मन्नउ स किर
 तिंभणि भणइ न किंपि मुद्धि कलयठि गिर ।
 चदु न दिक्खण सक्कइ जं सा ससिवयणि
 दप्पणि मुह न पलोअइ तिंभणि मयनयणि ॥
 वहरिउ मणि मन्नवि कुसुमसर खणिखणि सा बहु उत्तसइ ।
 अच्छरिउ रूवनिहि कुसुमसर तुह दसणु जं अहिल्लसइ ॥ ८८ ॥
 [परमृतपञ्चमश्रवणमभया मन्ये सा किल
 तस्माद् भणाति न किमपि सुग्धा कलकण्ठी गिरम् ।
 चन्द्र न द्रष्टु शक्नोति यत्सा शशिवदना
 दर्पणे मुख न प्रलोकायति तस्मान्मृगनयना ॥
 वैरिण मनसि मत्वा कुसुमशर क्षणेक्षणे सा बहूत्त्रसति ।
 आश्चर्यरूपनिर्धे कुसुमशर तव दर्शने यदेभिलषति ॥ ८८ ॥]

वस्तुवदनकरासावलयसर्काणस्य कुङ्कुमेन यथा—

पडिगंडयलपुलयपयरपयडणत्रदायर

कचित्रालत्रालाविलासत्रहलिमगुणनायर ।

द्रविडिद्विचपयचयपरिमल्लहसडउ

कुतलिकुतलद्रप्पकडपणलपडउ ॥

[मरहट्टिमाणनिद्राहवयवित्ववित्सणसकउ ।]

कसु करइ न मणि हल्लोहलउ मलयानिलहु झुलकउ ॥ ८९ ॥

[पाण्ड्य[स्त्री]गण्टतलपुलकप्रकरप्रकटनव्वाडर

कार्श्र्वापालवालाविनासत्रहलिमगुणनागर ।

द्रविटीद्विव्यचम्पकत्रयपरिमलोहमित

कुन्तलीकुन्तलद्रर्षवर्धनलम्पट ।

महाराष्ट्रीमान विभवविध्वसनशक्त ।

कस्य करोति न मनसि क्षोभ मन्थानिलस्य पात ॥ ८९ ॥

कर्पूरेण यथा—

अविहडधवरुपरुपरूढगुणगठिनिवृद्धउ

एयारिण हलि गलइ पिम्मु सरलिमवसलद्धउ ।

माणमडप्फरु तुह न जुत्तु उत्तमरमणि

तिंभणि वारउ वारवार वारणगमणि ॥

अह करहि कलहु वल्लहिण सहु इच्छि म इच्छिउ पणयसुहु ।

माणिक्कि मणंसिणि करिठवल्ल हिल्लि खिल्लिताजूउ तुहु ॥ ९० ॥

[अविषट परस्परोढगुणग्रन्थिनिवद्ध

एतादृशेन सखि गलति प्रेम सरलिमवगलब्धम् ।

मानगर्वस्तव न युक्त उत्तमरमणि

ततो वारयामि वारवारं वारणगमनि ।

अथ करोषि कलह वल्लभेन सह, इच्छ मेष्ट प्रणयसुखम् ।

* * * मनस्विनि * * * त्वन् ॥ ९० ॥]

रासावलयवस्तुवदनकसर्काणस्य कुङ्कुमेन यथा—

सवणनिहियहीरयहसतकुंडलजुयल

थूलामलमुत्तावलिमडिअथणकमल ।

सेअंसुयपंगुरण ब्रहलसिरिहडगसुज्जल

बहुपहुल्लविअइल्लफुल्लफुल्लावियकुंतल ।

तो पयडत्थयदंसणजणियखलयणडरमरमारिय

अहिसरइ च्चदसुंदरनिसिहि पइं पिययम-अहिसारिय ॥ ९१ ॥

[श्रवणनिहितहीरकहसत्कुण्डलयुगला
 स्थूलमलमुक्तावलिमण्डितस्तनकमला ।
 श्वेताशुकप्रावरणा बहलश्रीखण्डरसोज्ज्वला
 बहुप्रफुल्लविकत्रिलपुष्पपुष्पायितकुन्तला ॥
 तत प्रकटार्थदर्शनजनितखलजनभयभरभारिणी ।
 अभिसरति चन्द्रसुन्दरनिशाया त्वा प्रियतम अभिसारिका ॥ ९१ ॥]

कर्पूरेण यथा—

तसणिहूणिगंडप्पहपुंछिअतिमिरमसि
 उक्कचुलुक्कावडणु दुसहु मा करउ ससि ।
 मलयानिलु मयनयणि घुणियकप्पूरकयणि(लि)वणु
 सभुक्कियमयणग्गिहु सहि मा दहउ तुज्झ तणु ॥
 तणुअंगि म खडहडि पडहि तुहु मयणत्राणवेयणकलह ।
 चय माणु माणिवल्लहिण सहं चडि म जीयससयतुलह ॥ ९२ ॥

[तरुणीहूणीगण्टप्रभाप्रोच्छिततिमिरमसि
 उल्काचुलुकपातन दु सहं मा करोतु शशी ।
 मलयानिलो मृगनयने घूर्णितकर्पूरकदलीवन
 सधुक्षितमदनाग्नि सखि मा दहतु तव तनुम् ॥
 तन्वङ्गि मा कोटे पत त्व मदनवाणवेदनाकलया ।
 त्यज मान मानिवल्लमेन सह आरोह मा जीवसशयतुलाम् ॥ ९२ ॥]

वदनकस्य कुङ्कुमेन यथा—

जह तुहु महु करयलु उम्मोडिवि
 चल्लिय चीरचलु अल्लोडिवि ।
 माणिणि तुवि पसाउ करि सुम्मउ
 पइ पिइ उत्तावलिय म गम्मउ ॥
 जह किंवइ विसवह पयजुयलु इह विहिवसिण विहट्टइ ।
 ता तुज्झ मज्जु खीणउ खरउ किं म खामोअरि तुट्टइ ॥ ९३ ॥

[यदि त्वं मम करतलमुन्मुच्यापि
 चलिता चौराव्वलमाच्छिद्यापि ।
 मानिनि ततोपि प्रसादं कृत्वा श्रूयतां
 त्वया प्रिये उत्सुके मा गम्यताम् ॥
 यदि किमपि . . . पदयुगलमिह विधिवशेन विघटते ।
 तदा तव मध्यः क्षीण सरः किं न क्षामोदरि द्रुत्यति ॥ ९३ ॥]

कपूरेण यथा—

किं न फुल्लइ पाडल परपरिमल
 महमहेइ किं न माहवि अविरल ।
 नवमालिय किं न दलइ पहिलिय
 किं न उत्थरइ कुसुमभरि मलिय ।
 दोहियतलायसरितल्लडिहिं किं न पसाहि पउमिणि फुडइ ।
 तुवि जाइजायगुगसभरणुझाणुवि भसल हु मणि खुडइ ॥ ९४ ॥

[किं न विकसति पाटल परपरिमल
 गन्धं प्रसारयति किं न माधवी अविरलम् ।
 नवमालिका किं न दलति प्रघूर्णिता
 किं न अवक्रानति कुसुमभरेण मलिना ॥
 दीर्घिकातडागसरित्तलेषु किं न प्रसादेन पद्मिनी स्फुटति ।
 ततोपि जातजातिगुणसस्मरणध्यानोपि भ्रमर खडु मनसि वृष्यति ॥ ९४ ॥]

षट्पदीप्रकरणम् ॥ ३३ २ ॥

अयं सप्तपदी । अयं मात्राजातिरुल्लालकाम्यां कुङ्कुमकर्पूराभ्यां सगता फुल्लसंज्ञा । यन्मनोरय—

जइ मत्ताजाईणं उल्लाला हेट्टयंमि दीसति ।
 ता ताई सन्वाइं फुल्लयनामेण कहियाइं ॥ ९५ ॥

[यदि मात्राजातीनामुल्लाला अधस्ताद् दृश्यन्ते ।
 तदा तानि सर्वाणि फुल्लकनाम्ना कथितानि ॥ ९५ ॥]

उदा०—विहियभर वइसवइघरदास । रसु साहिउ दुद्धरिसु ।
 हणिउ असुर वद्धर भयंकरु ॥
 छद्धरिसणदिट्टसम । खत्ति रज्ज पालिउ निरंवरु ।
 पूइयकईदवंदिणविवुहवरसुरकित्तण कारिय ।
 जयसिंहदेवराइहिं भुवणि कित्तिरिद्धि वद्धारिय ॥ ३३-३ ॥

रामपंडवभरहहरियंद । णलपमुहिहिं जणजणह । पुत्तभावु पडिवज्झि कूरिहि ।
 विलवंतह तियजणह । ज किर हरिउ पत्थिविहिं भूरिहि ॥
 मुग्गहु त मुक्कु पइं पाउ भणि तिणु जिव तिहुणप्पालसुय ।
 उफुल्लवयण किं ण जण मुणहि, तिणि कुमरेस चरित्त तुय ॥ ३३ ४ ॥ [फुल्लो] ।

[विहितमरो वैश्यपतिः गृहदास । रम साधितो दुर्धर्षः ।

हत असुर . . . भयंकरः ॥

पद्धर्गनदृष्टश्रम । . . . पालित ।

पूजितकवीन्द्रवन्दिविभुधवरसुरकांतनं कारयित्वा ।

जयसिंहदेवराजेन भुवने कीर्ति-श्रद्धिर्वर्धिता ॥ ३३ ३ ॥

रामपाण्डवभरतहरिश्चन्द्र- । नलप्रमुखैर्जनस्य जनस्य । पुत्रमाव प्रतिपद्य क्रूरै ॥
विलपत खीजनस्य । यत्किल हृत पाथिवैर्भूरिभि ॥
मृतस्व तन्मुक्त त्वया पाप भणित्वा तृणमिव त्रिभुवनपालसुत ।
उत्फुल्लवदन किं न जानाति जनस्तेन कुमरेश चरित्र तव ॥ ३३ ४ ॥]

‘पडिवज्जि’ति प्रतिपद्य । ‘मुग्गट्टु’ति मृतस्वम् । ‘भणि’ति भणित्वा । ‘क्त्वा-ह-इउ-इवि
अवय’ (हे० ८ ४.४३९) इति त्वास्थाने इ । एव शेषभेदेषूदाहार्यम् । सप्तपदीप्रकरणम् ॥३३.४॥

अथाष्टपदी—

विसमेषु टतिगकेहिं समेषु टदुगेण चउसु सिरिधवलं ।
विसमसमपयणुपासं, अह तरलं दोहसंदोहा ॥ ३४ ॥

[विषमेषु टत्रिककै समेषु टद्विकेन चतुर्षु श्रीधवलम् ।
विषमसमपादानुप्रासं, अथ तरलं दोहसंदोहौ ॥ ३४ ॥]

विषमेषु चतुर्षु पादेषु त्रिभिश्चतुर्मात्रैरेकेन द्विमात्रेण, समेषु चतुर्षु पादेषु द्वाभ्यां चतुर्मात्राभ्यां
श्रीधवल छन्दो विषमसमपादानुप्रास प्रथमस्याहेर्द्वितीयेनाहिणा तृतीयस्य तुर्येण पञ्चमस्य षष्ठेन
सप्तमस्याष्टमेनानुप्रास इत्यर्थः । अथ दोहसदोहौ तरल छन्द । दोहशब्देनेह दोहकजातिर्गृह्यते
ततो दोहकात्रदोहकोपदोहकोदोहकादीनां सप्रहः । यन्मनोरथः—

नइ दोहयाण हिष्टे दीसइ सदोहओ इह (?) रइवो ।
ता ते सव्वे छदमि तरलनामेण नायव्वा ॥ ९६ ॥

[यदि दोहकानामधस्ताद् दृश्यते सदोहको रचित ।
तदा ते सर्वे छन्दसि तरलनाम्ना शतव्या ॥ ९६ ॥]

उदा०—धीरसमुद्दिण लवणजलहि । कुवलय कुमुडिहि ।
कार्लिदी सुरसिंधुजलिण । महुमहुणु हरिण ॥
कइलासिण सरिसउ हू किरि । सो अजणगिरि ।
इह तुह जससिरिधवलिओ पहु । किं पंडरु न हु ॥ ३४.१ ॥

सिरिधवल हेमसूरिस्त (V 33)

धणु जुव्वणु जीविय सयलु । चंचलु जिम्ब करिकन्नु ।
खाणि खाणि करयलि नीरु जिम्ब । गलइ रूवलायन्नु ॥
अवरइ अविरलविज्जुलवलय- । विलसियतरल पयत्थ ।
तुइ वढ धम्मुज्जमसदिलमण । जण अच्छइ वीसत्थ ॥ ३४.२ ॥

[धीरसमुद्रेण लवणजलधि । कुवलयानि कुमुदं ॥

कार्लिन्दी सुरसिंधुजलेन । मधुमथनो हरेण ॥

कैलासेन सट्टश खलु कृत । सोऽश्नगिरि ॥

इह तव यश श्रीधवलित प्रभो । किं पाण्डुर न खलु ? ॥ ३४.१ ॥

धन थीवनं जीवित सकल । चञ्चलं यथा करिकर्ण ।
 क्षणे क्षणे करतले नीर यथा । गलति रूपलावण्यम् ॥
 अपरमपि अविरलविद्युद्वलय- । विलसिततरला पदार्था ॥
 ततोपि मूढो धर्माधमशिथिलमना । जनो भवति विश्वस्तः ॥ ३४ २ ॥]

‘वद’त्ति शीघ्रादौ ‘मृदस्य नालिअवदौ’इति । (हे. ८.४.४२२) ॥ ३४.२ ॥

वत्थुय दोहा दोहय वत्थुवयण तह य दुवइगीईओ ।
 हुंति दुहंगी नामा वत्थू दोहाइजुयमत्ता ॥ ३५ ॥

[वस्तु च दोहा; दोहा च वस्तुवदनं; तथा च द्विपदीगीत्यौ ।
 भवन्ति द्विभङ्गी नाम, वस्तु दोहादियुतमात्रा ॥ ३५ ॥]

‘वत्थु’त्ति ‘वत्थुवइ’त्ति वस्तुवदनं तदुपरि तदादौ च दोहकस्तथा च द्विपद्युपरि गीति-
 द्विभङ्गीसज्ञा’ स्यु’ । द्वौ भङ्गौ छन्दसी यस्या सा द्विभङ्गी ॥ ३५ ॥

उदा०—अरिरि मयण रइवयणकमलदंसणु खणु वज्जह
 अरिरि कालपरिवाससिदिलबंधणु धणु सज्जह ।
 अरिरि वीरहरिणंकचूडलूडणु सरु संधह
 अरिरि हठिण उज्जंति जंतु मह वल्लहु रंधह ॥
 इम्व बुलंती राइमइ । सामिय वहुसोहग्ग ।
 असुजल्लयलोयणिय । तुह किम्व चित्ति न लग्ग ॥ ३५.१ ॥
 दुहंगिया सूरप्पहसरिस्स ।

मइं मिल्लिउ म न जाह तुह । कंत वसंतपवेसि ।
 चूउ न वाहह उत्थरिउ । विरहिणिमारणरेसि ॥
 विरहिणिमारणरेसि गुंदिसन्नाहु सुदिदु करि
 कि न वाहह उत्थरिउ चूउ अविरलदलडवरि ।
 कंत वसंतपवेसि विरहदुहघंघलिं घल्लिउ
 अहह म जाह अणाहदीणदुम्मइ मइ मिल्लिउ ॥ ३५.२ ॥

दुहंगिया ।

[अरेरे मदन रतिवदनकमलदर्शनं क्षण वर्जय
 अरेरे कालपरिवासशिथिलवन्धनं धनु सज्जय ।
 अरेरे वीरहरिणाङ्गचूडालोडनं शरं संधेहि
 अरेरे हठेनोज्जयन्तं गच्छन्तं मम वल्लभ रधान ॥
 इति वदन्ती राजीमति’ । स्वामिन् बहुसीमाग्या ।
 अश्रुजलाद्रंलोचनी । तव कि चित्ते न लग्गा ॥ ३५ २ ॥

मां त्यक्त्वा मा यासीस्त्वं । कान्त वसन्तप्रवेशे ।
 चूतो न बाहुभिरास्तीर्णो । विरहिणीमारणार्थम् ? ॥
 विरहिणीमारणार्थं मञ्जरीसन्नाह सुदृढ कृत्वा
 किं न बाहुभिरास्तीर्णश्चूतोऽविरलदलभरेण ? ।
 कान्त वसन्तप्रवेशे विरहदुःखमोहे क्षिप्त्वा

अहह मा याहि अनाथदीनदुर्मतिं मा त्यक्त्वा ॥ ३५ २ ॥]

‘गुदि’त्ति मजिरी । ‘घञ्जलि’त्ति शीघ्रादौ झगटकस्य घञ्जलः । अत्राम्नायः । दोहकपदानि
 प्रतिलोम वस्तुवदनकपदेष्व्रावर्तनीयानि ॥ ३५.२ ॥

उदा०—घरि घरि धेणुदोहदहिमन्थविलोडणघोसु घुम्मप
 वंखणवेयपढणधुणि वंदीण जयजयसद्दु सुम्मप ।
 तक्खणि मुत्तु कहवि निदालसु कामुयजणुवि बुज्झप
 धारणिवंधि जित्थु नारियणि अविरलु सलिलु बुज्जप ॥
 सा वहलकमलपरिमलमिलंतरोलंबरोलरमणीया ।
 मंगलनिवहावंझा दिणमुहसंझा नरिंद तुह होउ ॥ ३५ ३ ॥

[गृहेगृहे धेनुदोहदधिमन्थविलोडणघोपो घूर्णते

व्याख्यानवेदपठणध्वनिर्वन्दीना जयजयशब्द श्रूयते ।

तत्क्षणे मुक्त कथमपि निद्रालस कामुकजनोपि बोध्यते

धारणिवन्धे यत्र नारोजनेनाविरल सलिलमुद्यते ॥

सा वहलकमलपरिमलमिलद्रोलम्बरवरमणीया ।

मङ्गलनिवहावन्ध्या दिनमुखसध्या नरेन्द्र तवास्तु ॥ ३५.३ ॥]

‘रोलम्बरोल्लु’त्ति भ्रमररवः । तथा चेति चकारादन्यैरपि छन्दोभिर्द्वन्द्वितैर्द्विभङ्गी स्यात् । यथा
 गाथाया भद्रिकायोगे—

केलिक्खमा ऊरु नाही वावी मुणालिया वाहा ।
 नयणाइं कुवल्याइ दसणा उण कुदकलियाओ ॥
 छणससिमंडलमाणण पाणीपाया य तुज्ज पउमाइ ।
 सिसिरोवयारमइयासि किं तहवि दिवाणिसं दहेसि दइए ॥ ९७ ॥

[कदलीस्तम्भावूरु, नाभिर्वापी, मृणालिके वाहू ।

नयने कुवलये, दशना पुन कुन्दकलिका ॥

क्षणशशिमण्डलमानन पाणी पाद्री च तव पद्मानि ।

शिशिरोपचारमय्यसि किं तथापि दिवानिश दहसि दयिते ॥ ९७ ॥]

अष्टपदीप्रकरणम् ॥ ३५.३ ॥

अथ नवपदी । दोहकादियुता मात्राजातिर्वस्तुसज्ञा । रङ्गित्यन्ये । आदिशब्दादवदोहकोपदोहक-
 परिग्रहः ।

उदा०—पुव्वपव्वयरायसियच्छत्तु । तमकुंजरपंचमुहु । रयणिरमणिमाणिक्यदप्पणु ।
 नहकमलाकरकमलु । अमयकलसु जगदाहल्लम्पणु ॥
 संभुजटालयणीकुसुमु । कंदप्पद्दुमकंदु ।
 सयलवत्थुअतिथक्ककरु । तो उम्मिल्लइ चंदु ॥ ३५४ ॥ वत्थु ।

[पूर्वपर्वतराजसितच्छत्र । तम कुंजरपञ्चमुखो । रजनिरमणीमाणिक्यदर्पणः ॥

नम कमलाकरकमलं । अमृतकलशो जगदाहशामकः ॥

शमुजटालताकुसुम । कन्दर्पद्रुमकन्द ॥

सकलवस्त्वास्तिक्यकर । तत उन्मीलति चन्द्र ॥ ३५४ ॥]

‘लयणि’ति लता । एवमेवावदोहकोपदोहकयोरप्युदाहार्यम् । नवपदीप्रकरणम् ॥ ३५४ ॥

अथ दशपदी ।

दोहय घत्ताउ दुहंगिया, अहुल्लालसंजुया वत्थू ।
 होइ तिहंगी अह खंडजुयलगीई दुवइखंडं ॥ ३६ ॥

[दोहा च घत्ता द्विभङ्गी, अथोल्लालसंयुता वस्तु ।

भवति त्रिभङ्गी, अथ खण्डयुगल गीतिश्च द्विपदीखण्डम् ॥ ३६ ॥]

दोहकजात्यन्ते घत्ताजातिरेवमपि द्विभङ्गी ॥ ३६ ॥

उदा०—को नेसइ संदेसडा । सहि देसडाति दूरि ॥
 वंदिमुहि पडइ संठविउ । गुरु सूरप्पहसूरि ॥
 इम्व गुट्टिट्टिय । गुरु उक्कंठिय । अवरिल रहमुत्ताल ।
 भुल्लइ रंगिहिं । नवनवभंगिहिं । माल(व)देसीवाल ॥ ३६१ ॥
 दुहंगी तिलयसूरिस्य ।

[को नेप्यति संदेश । स हि देशोति दूरे ॥

। गुरु सूरप्रमसूरि ॥

इति गोष्ठीस्थित । गुरुरत्कण्ठित । .

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द्विभङ्गी तिलकपदे ॥

दशपदीप्रकरणम् ॥ ३६१ ॥

अथैकादशपदी । अथोल्लालकाम्यां संयुता ‘वत्थु’ति वस्तुजातिस्त्रिभङ्गी भवति । त्रयो
 भङ्गाश्चन्द्रस्वरूपा अस्या सा त्रिभङ्गी ।

उदा०—गहिरु जलहरमुरख वज्झंति । घणु नच्चहि विज्जुलिय ।
 महुर मोर गायंति सुस्सर ।

दद्दुरख घघ्घरिय । रुणञ्जुणंति घणघोसनिम्भर ॥

वप्पीहयवंदिणवि सर । लद्धावसर रसंति ।

जलधाराधोरणिमिसिण । वायण पयउ पडंति ॥

इम्ब निम्बरु वट्टइ धरवलइ सयल्लोयरतियावणउ ॥
सहरिसअणंगनिवसच्चविउ अहिणवु पाउसपिक्खणउ ॥ ३६ २ ॥ तिहंगी ।

[गम्भीरा जलधरसुरजा वाधन्ते । बहु नृत्यति विधुत् ।

मधुरं मयूरा गायन्ति सुस्वरम् ॥

दर्दुररवधरिका । रुणञ्जुणन्ति घनघोषनिर्भरा ॥

चातकवन्दीनामपि स्वरा । लब्धावसरा रसन्ति ॥

जलधाराधोरणिमिषेण । वायनानि प्रकट पतन्ति ॥

इति निर्भरं वर्तते धरावलये सकललोकरतिदायकम् ।

सहर्षानङ्गनृपदृष्टमभिनव प्रावृट्प्रेक्षणकम् ॥ ३६ २ ॥]

एकादशपदीप्रकरणम् ॥ ३६ २ ॥

अथ द्वादशपदी । खण्डयुगलान्ते गीतिः सामान्येन त्रिभङ्गी, विशेषेण द्विपदीखण्डम् ।

उदा०—कुसुमाउहपियदूययं । मउलार्वितो चूययं ।

सिद्धिलियमाणगहणओ । वायइ दाहिणपवणओ ॥

वियलियवउलामेलओ । इच्छियपिययममेलओ ।

पडिवालणअसमत्थओ । तम्मइ जुवईसत्थओ ॥

इय पढमं महुमासो जणस्स हिययाइं कुणइ मउयाइं ।

पच्छा विंधइ मयणो लद्धप्पसरेहिं कुसुमवाणेहिं ॥ ३६-३ ॥

दुवईखंडं सिरिहरिसएवस्स ।

[कुसुमायुधप्रियदूतक । मुकुलयश्चूतकम् ।

शिथिलितमानग्रहणो । वाति दक्षिणपवन ॥

विगलितवकुलामेलक । इच्छितप्रियतममेलन ।

प्रतिपालनासमर्थ । ताम्यति युवतिसार्थ ॥

इति प्रथम मधुमासो जनस्य हृदयानि करोति मृदूनि ।

पश्चाद्विध्यति मदनो लब्धप्रसरे कुसुमवाणै ॥ ३६ ३ ॥]

द्विपदीखण्डं श्रीहर्षदेवस्य (रत्नावली I 14-16) ॥ स्पष्टम् ॥ ३६ ३ ॥

यत्तादुयं दुहंगी, तिहंगिया दुवइखंडगीईओ ।

पज्झडियाइचउक्कं कडवं, ताणं गणो संघी ॥ ३७ ॥

[घत्ताद्वय द्विभङ्गी, त्रिभङ्गिका द्विपदीखण्डगीतय ।

पज्झटिकादिचतुष्क कडव, तेषां गण. संघि. ॥ ३७ ॥]

घत्ताजात्यन्ते घत्ताजातिरेपापि द्विभङ्गी ॥ ३७ ॥

उदा०—किणि अवरिहि वुज्झिउ । मुग्गट्ट उज्झिउ । वारिउ जूउवि वेयरिउ ॥

कयधम्मव्भंसह । महुरामंसह । नाउवि मूलह निट्ठविउ ॥

मरणव्भयभीयहं । सव्वहं जीयहं । वज्झाविउ अभयप्पडहु ।

रे रायहु रहसिहिं । सहं कुमरसिहिं । तुडिवडंत कि न सडिपडहु ॥ ३७-१ ॥

दुहगिया ॥

[कैरपरैर्बुध्यते । मृतस्वमुञ्चितम् । वारितं धूतमपि वैरीभूतम् ॥
 कृतधर्मभ्रगयो । मदिरामासयो । नामापि मूलतो निर्नाशितम् ॥
 मरणभयभीताना । सर्वेषा जीवानां । वादितोऽभयपटह ? ॥
 रे राजानो रभसेन । स्वय कुमारसिंहेन । तोद्यमाना किं न शीर्यथ ॥ ३७०१ ॥

रेशब्दः संभाषणे (हे. ८२.२०१) । 'तुडि'ति संरभे । प्राग् द्विपदी ततः खण्डति
 शूचना (१) बलम्बकस्तदन्ते गीतिरियमपि त्रिभङ्गी ॥ ३७०१ ॥

उदा०—विरहिणिहिययघोरवज्जासणिनिवडणघोसभैरवा
 पसरहि मयणरज्जपयासणपणवा कोइलारवा ।
 वाइहिं मलयपवण घणमाणिणिमाणघणिक्कतक्करो
 निह्यसुरयसमरसम्मद्किलामियमिहुणसुहयरो ॥
 दोला लोला चालिया । ससिरीया वणमालिया ।
 असिसिरउण्हा वासरा । रयणी जुण्हामणहरा ॥
 इय एरिसे वसंते महुयरहुंकारमुहलियवणंते ।
 मुत्तूण ममं वच्चंत कंत अच्चंतकठिणचित्तोसि ॥ ३७०२ ॥ तिहगिया ।

[विरहिणीहृदयघोरवज्जासणिनिपतनवोपभैरवा
 प्रसरन्ति मदनराज्यप्रकाशनपणवा कोकिलारवा ॥
 वाति मलयवातो घनमानिनीमानधनकतस्करो
 निर्दयसुरतसमरसमर्दहान्तमिथुनसुखकर ॥
 दोला लोला चालिता । सश्रीका वनमालिका ॥
 अशिशिरोष्णा वासरा । रजनी ज्योत्स्नामनोहरा ॥
 इतीदृशे वमन्ते मधुकरहुंकारमुखरितवनान्ते ।
 मुक्त्वा मा व्रजन् कान्त अत्यन्तकठिनचित्तोऽसि ॥ ३७०२ ॥]

स्पष्टा ॥ ३७०२ ॥ अन्यैरपि हृन्दोभिः श्रुतिसुखैस्त्रिभिस्त्रिभिस्त्रिभङ्गी । तत्र पूर्वं मञ्जरी
 पश्चात्खण्डिता ततो भद्रिका यया—

उच्छलंतल्लप्पयकलगीतिभगिधरे
 विष्फुरंतकलयंठिकंठपचमसरे ।
 सज्जमाणहिंदोलालवणपसाहिए
 चच्चरिपडहुद्दामसद्दसखोहिए ॥

वियसियरत्तासोयन्ए । केत्तरकुसुमामोअमए ।
 पप्फुल्लियमायंदवणे । घणत्रोलिरदक्खिणपवणे ॥
 इय एरिसमि चेतए जत्स ण पासमि अत्थि पियमाणुस ।
 सो ऋ जियद्द वयसिए विद्धो मयरद्दयस्स भल्लियाहिं ॥ ९८ ॥

[उच्छलत्पट्टपदकलगीतिभङ्गिधरे
विस्फुरत्कलऋणीकण्ठपञ्चमस्वरे ।
सज्जमानहिन्दोलालवनप्रसाधिने
चर्चरीपटहोदामशब्दसञ्जोभिते ॥

विकमितरज्जताशोकलते । केसरकुमुमामोदमये ॥
प्रफुहितमाकन्दवने । घनघूर्णमानदक्षिणपवने ॥
इतीदृशे चैत्रे यस्य न पार्श्वऽस्ति प्रियमनुष्य ।
स कथं जीवति सखि विद्वो मकरध्वजस्य बाणे. ॥ ९८ ॥]

एते च द्विभङ्गीत्रिभङ्ग्यौ शीर्षिकाख्ये । द्वादशपदीप्रकरणम् ॥ ३७.२ ॥

अथ षोडशपदी । पद्मडिकादिछन्दासि चत्वारि चत्वारि कडवकम् । आदिशब्दाद्द्वन्द्व-
दिपस्त्रिहः । तेषां च कडवकानां गणः सधिसंज्ञः ।

उदा०—पुरुगुजरमंडली(लि) अइसमिद्धु । अणहिल्लनयरु णामिहि पसिद्धु ।
तहि सिरिचाउक्कडवंसजाय । वणरायपमुह हुय बहुय राय ॥
अह कालकसिण रणरंगमल्लु । रिउरायचक्कहियइक्कसल्लु ।
चालुक्कवंसंपंकयमरालु । तत्थासि नराहिवु कुमरचालु ॥
वहुदिहिण बहुपरिकरिसमग्गु । तिणि सम्मु परिकिखउ धम्ममग्गु ।
जिणसासणु बहुगुणु भणि पवत्तु । न विवेयलकिंख तुल्लइ सयत्तु ॥
नहलग्गसिहरजिणहरणिवेस । मणहर असेस तिणि विहिय देस ।
तसु सरिंसु नरेसरु मणुयलोइ । न हु हुवउ न होसइ नत्थि कोइ ॥ ३७ ३ ॥
कडव ।

[पुरुगुर्जरमण्डले अतिसमृद्ध । नगरमणहिल्लनाम्ना प्रसिद्धम् ।
तत्र श्रीत्रापोत्कटवशाज्जाता । वनरानप्रमुखा जाता बहवो नृणा ॥
अथ कालक्रमेण रणरङ्गमल्ल । रिपुराजचक्रहृदयैःकशल्यम् ॥
चालुक्यवशपट्टकजमराल । तत्रासीन्नराधिप कुमारपाल ॥
बहुदिवसैर्वहुपरिकरसमय । तेन सम्यक्परीक्षितो धर्ममार्ग ॥
जिनशासनं बहुगुण भणित्वा प्रवृत्त । न विवेकलक्ष्ये तोल्यते सयत्न ॥
नभोलङ्गशिखरजिनगृहनिवेश । मनोहरोऽशेषस्तेन विहितो देश ॥
तस्य सदृशो नरेश्वरो मनुजलोके । न खलु भूतो न भविष्यति नास्ति कोपि ॥ ३७ ३ ॥]

स्पष्टम् । सन्धुदाहरण प्रतीतम् । षोडशपदीप्रकरणम् ॥ ३७ ॥

[इति] कविदर्पणवृत्तौ द्वितीयोद्देशः ।

तृतीयोद्देशः ।

अथ वर्णच्छन्दः ।

इतो वुच्छं सवंपि लाहवत्थं सलक्षलक्षणयम् ।

वन्नच्छंदे वित्तं अहिकिञ्जइ, तं पुणो तिविहम् ॥ १ ॥

[इतो वक्ष्ये सर्वमपि लाघवार्थं सलक्ष्यलक्षणकम् ।

वर्णच्छन्दे वृत्तमधिक्रियते तत्पुनस्त्रिविधम् ॥ १ ॥]

इतो मात्राच्छन्दसोनन्तर सर्वमपि वर्णच्छन्द उभयच्छन्दश्च सलक्ष्यलक्षणकं वक्ष्ये । तदेवोदाहरणं तदेव सूत्रमित्यर्थ । लक्षणकामित्यर्थार्थे क. । किमर्थं रीतिभङ्ग इत्याह—लाघवार्थम् । भिन्नलक्षणत्वे हि ग्रन्थगौरव स्यात् । मात्राच्छन्दस्तु लक्ष्यैः सुज्ञेयमिति तयोक्तम् । इदं चादौ प्रपञ्चितमेव । तथा वर्णच्छन्दसि वृत्तमधिक्रियते । इतो यद्वक्ष्यते तद्वृत्ताख्यमित्यर्थः । तच्च स्थिरगुरुलघ्वक्षरविन्यासमिष्यते पाठनसयोगयोरभावात् । मात्राच्छन्दस्तु जात्याख्यम् ।

यदाह—

‘पद्य चनुष्पदी तच्च वृत्तं जातिरिति द्विधा’ इति । तत्पुनर्वृत्तं त्रिविधम् ॥ १ ॥

तथाहि—

सममद्धसमं विसमं तत्थ समं ताव तुल्लचउपायम् ॥

तुल्लद्धं अद्धसमं, अतुल्लसव्वप्पयं विसमम् ॥ २ ॥

[सममर्धसम विषम तत्र सम तावत्तुल्यचतुष्पादम् ।

तुल्यार्धमर्धसम, अतुल्यसर्वपाद विषमम् ॥ २ ॥]

समवृत्तमर्धसमवृत्त विषमवृत्तम् । तत्र त्रिके तावत्तुल्यलक्षणैश्चतुर्भिः पादैः समवृत्तम् । तुल्यलक्षणाभ्यामर्धसमवृत्तम् । विसदृशैः सर्वैः पादैर्विषमवृत्तम् ॥ २ ॥

तेसु समे एगक्खरमुहच्छ्वीसक्खरंतचउपाई ।

छ्वीस हुंति जाई, तो सेसं दंडया ततो ॥ ३ ॥

[तेषु समे एकाक्षरमुखषड्विंशत्यक्षरान्तचतुष्पाद्यः ।

षड्विंशतिर्भवन्ति जातयस्तत शेष, दण्डकास्तस्मात् ॥ ३ ॥]

तेषु त्रिषु समवृत्ते चतुर्णां पादानां समाहारश्चतुष्पादी । एकाक्षरादिः षड्विंशत्यक्षरान्ता चतुष्पादी यासु ता. षड्विंशतिर्जातयः स्युः । ‘तो सेस’ ति शेषजानिस्ततो दण्डकजातिः ॥ ३ ॥

उत्त अइउत्त मज्झा पइट्ट सुयड्डु तह य गाइत्ती ।

उण्हिग अणुहुभ विहई पंती तिहुउ जगइअइजगई ॥ ४ ॥

सक्करिअइसक्करिया अठ्ठी अइअठ्ठि धिइ अ अइधिइउ ।
किइ पाविसमभिउप्परकिई य जाईण नामाई ॥ ५ ॥

[उक्ताल्युक्ता मध्या प्रतिष्ठासुप्रतिष्ठे तथा च गायत्री ।
उष्णिगनुष्ठुन् वृहती पङ्क्तिस्त्रिष्टुप् जगत्यतिजगती ॥ ४ ॥
शक्वर्यतिशक्वर्यौ अष्टिरत्यष्टिर्धृतिरतिघृतिः ।
कृतिः प्राविसमभ्युत्परतः कृतयश्च जातीनां नामानि ॥ ५ ॥]

उक्ता १ अन्युक्ता २ मध्या ३ प्रतिष्ठा ४ सुप्रतिष्ठा ५ तथा च गायत्री ६ उष्णिक् ७
अनुष्ठुप् ८ वृहती ९ पङ्क्तिः १० त्रिष्टुप् ११ जगती १२ अतिजगती १३ शक्वरी १४ अति-
शक्वरी १५ अष्टिः १६ अत्यष्टिः १७ घृनिः १८ अतिघृतिः १९ कृतिः २० प्र । आ । वि । सम् ।
अभि । उत् । एभ्यः परा कृतिश्च । प्रकृतिः २१ आकृतिः २२ विकृतिः २३ अभिकृतिः २५
उकृतिः २६ जानीना नामानि । उक्ता नाम एकैकाक्षराहिमेदसप्रहात्मिका जातिस्तनः एकैकाक्षर-
वृद्धाहयोऽल्युक्तादयस्तत्र ब्यञ्जराहिरल्युक्ता । पङ्क्तिश्चान्यक्षराहिरुक्ता ।

[इति] कविदर्पणवृत्तौ तृतीयोद्देशः ।

चतुर्थोद्देशः ।

अथ जातीनामुपयोगिभेदानाह—

गो गी ॥ १ ॥

सर्वाहिषु एको गुरुर्गीच्छन्दः ॥ १ ॥ उक्ता ॥ १ ॥

दो गा इत्थी ॥ २ ॥

द्वौ गुरु स्त्रीच्छन्दः अत्युक्ता ॥ २ ॥ एकेनाहिणा प्राकृते लक्ष्म वक्तुमशक्यमिति द्वाभ्यामुक्तम् ।
अतः पर त्वेकैकेन समानि, द्वाभ्यामर्धसमानि, चतुर्धेकपादैर्विप्रमाणि वैतालीयानि च वक्ष्यन्ते ॥ २ ॥

सो नारी ॥ ३ ॥ रो मृगी ॥ ४ ॥

स्पष्टम् ॥ ३ ॥ ४ ॥ मध्या ॥ ३ ॥

सो गो कन्ना ॥ ५ ॥ यगा वीला ॥ ६ ॥

सो ग कन्या ॥ ५ ॥ यगौ त्रीडा ॥ ६ ॥ प्रतिष्ठा ॥ ४ ॥

नन्दा तलगा ॥ ७ ॥ जया यो लगा ॥ ८ ॥

तलगा नन्दा ॥ ७ ॥ यां लगौ जया ॥ ८ ॥ सुप्रतिष्ठा ॥ ५ ॥

तो यो तणुमज्झा ॥ ९ ॥ यया सोमराई ॥ १० ॥

तो यस्तनुमध्या ॥ ९ ॥ यौ सोमराजी ॥ १० ॥ गायत्री ॥ ६ ॥

सो सो गो मयलेहा ॥ ११ ॥ हंसमाला ररा गो ॥ १२ ॥

मः सो गो मढलेखा ॥ ११ ॥ रौ गो हसमाला ॥ १२ ॥ उष्णिकू ॥ ७ ॥

दो सा दो गा विज्जूमाला ॥ १३ ॥ भो तलगा माणवगं ॥ १४ ॥

चित्तवया भगुरु दो ॥ १५ ॥ नारायओ तरा लगा ॥ १६ ॥

वसू लगा प्रमाणिया ॥ १७ ॥ उक्कमे समाणिया उ ॥ १८ ॥

इओ य अन्नं वियाणं ॥ १९ ॥

सौ गौ विद्युन्माला । चतुर्भिर्यनिरनुक्तापि ज्ञेया ॥ १३ ॥ भस्तलगा माणवकम् । अत्रापि
चतुर्भिर्यति ॥ १४ ॥ भौ गुरुश्चि (रू चि) त्रपदा ॥ १५ ॥ तरौ लगौ नाराचकः ॥ १६ ॥ वसवो लगाः
प्रमाणिका । अष्ट निरन्तराः लगाः प्रमाणिका ॥ १७ ॥ व्युक्कमे समानिका तु । प्रमाणिकाया विपर्यये
समानिका पुनरष्टौ निरन्तरा गला इत्यर्थः ॥ १८ ॥ इतोन्वद्वितानम् । एभ्यः प्रागुक्तेभ्यो प्रन्थान्तरो-
क्तेभ्यश्चकाराद्दक्ष्यमाणेभ्य अन्यसमवृत्त वितानम् ॥ १९ ॥ अनुष्टुभ् ॥ ८ ॥

रो नसा किर हलमुखी ॥ २० ॥ मो नो यो मगरलयाए ॥ २१ ॥
नसयघडिया विसाला ॥ २२ ॥

रो नसौ हलमुखी ॥ किलेत्यातोक्तौ ॥ २० ॥ मो नो यो मकरलतायाम् ॥ २१ ॥ नसय-
घटिता विशाला ॥ २२ ॥ बृहती ॥ ९ ॥

मोरसारणी रजा रगंता ॥ २३ ॥ मो सो सुद्धविराडिया जगा ॥ २४ ॥
नरजगा इमा मणोरमा ॥ २५ ॥ चरुपकमालेयं भमसा गो ॥ २६ ॥

रजौ रगन्तौ मयूरसारणी ॥ २३ ॥ मः सो जगौ शुद्धविराट् ॥ २४ ॥ नरजगद्वय (१) इय
मनोरमा ॥ २५ ॥ भमसा गश्रम्पकमालेयम् ॥ २६ ॥ पङ्क्तिः ॥ १० ॥

रो नरा लहुगुरू रहुद्धया ॥ २७ ॥ सागया उ रनभा दुगुरंता ॥ २८ ॥
भक्तिग दोगुरु दोग्यछंदं ॥ २९ ॥ ननरलहुगुरूहिं भदिया ॥ ३० ॥
रो जरा लहु(हू)गुरू य सेणिया ॥ ३१ ॥ नजजलहू सगुरू सुमुखी ॥ ३२ ॥
नजुगसगणदुगुरू चित्ता ॥ ३३ ॥ तो जो जगगति उवट्टिया सा ॥ ३४ ॥
उवट्टियमिमं जो सो तगा गो ॥ ३५ ॥ मो दो ता गा सालिणी सायरेहिं ॥ ३६ ॥
वाउस्मी मो तह भो तो गुरू दो ॥ ३७ ॥ तो तो जगा गो पुण इंदवज्जा ॥ ३८ ॥
उविंदवज्जा जतजा गुरू दो ॥ ३९ ॥

रौ नरौ लघुगुरू रथोद्धता ॥ २७ ॥ रनभा द्विगुर्वन्ता स्वागता पुनः ॥ २८ ॥ भत्रिकं द्वौ
गुरू दोग्यच्छन्दः ॥ २९ ॥ ननरलघुगुरूभिर्भद्रिका ॥ ३० ॥ रो जरौ लघुगुरूश्च श्येनिकायाम् ॥ ३१ ॥
नजजलघवः सगुरवः सुमुखी ॥ ३२ ॥ नयुगसगणद्विगुरवश्चित्रा ॥ ३३ ॥ तो तो जगगा इति
उपस्थिता सा ॥ ३४ ॥ ज. स्त(स्तो)गौ उपस्थितमिदम् ॥ ३५ ॥ मो द्वौ तौ गौ सालिनी [सागरैः] ॥
सागरेहिं ति चतुर्भिर्यति ॥ ३६ ॥ सागरैरिति वर्तते । मस्तथा भ्तौ गुरू द्वौ वातोर्मी ॥ ३७ ॥
तौ जगौ ग पुनरिन्द्रवज्रा ॥ ३८ ॥ जतजा गुरू द्वौ उपेन्द्रवज्रा ॥ ३९ ॥

परुप्परं दुण्हमिमाण पायविमिरसण चुदसहोवजाई ।
जाईण इत्तोवरपच्छिमाण सव्वाण बुद्धेहिं पुणोवड्ढा ॥ ४० ॥

[परस्पर द्वयोरनयोः पादविमिश्रण चतुर्दशोपजातिः ।

जातीनामितपरपश्चिमाना सर्वासा वृद्धैः पुनरुपदिष्टा ॥ ४० ॥]

अनयोरप्रतः पृष्ठतश्च प्रत्यक्षयोरिन्द्रवज्रोपेन्द्रवज्रयोरिन्द्रवशावशस्थयोश्चान्योन्यं पादविमिश्रण-
महिसंकर उपजातिः । सा च प्रस्तारभेदाच्चतुर्दशधा । स्थापना चैर्यम् । आद्यन्तौ मुक्तवा चतुर्दश
ज्ञेयाः । समवृत्तप्रस्तावेषुपजातीनामुपन्यासो लाघवार्थः । बहुश्रुतेस्तु इतंपरासा जगत्यादीना पश्चि-
मानामुक्तादीना प्रायो गायत्र्यादीना कृतनामाकृतनामविसदृशप्रस्ताररूपस्वस्वपादाना स्वल्पभेदानां
सर्वासा जातीना संकर उपजातिरुपदिष्टा । यथा—

युधिष्ठिरो धर्ममयो महाद्रुमः स्कन्धोर्जुनो भीमसेनोस्य शाखा ।

माद्रीसुतौ पुष्पफले समृद्धे मूल कृष्णो ब्रह्म च ब्राह्मणाश्च ॥ ४० ॥ तृ(त्रि)ष्टुप् ॥ ११ ॥

सा इन्द्रवंसा उ तता जरा जहिं ॥ ४१ ॥ मुणेह वंसत्यमिणं जता जरा ॥ ४२ ॥

जत्थ रा हुंति चत्तारि सा सग्गिणी ॥ ४३ ॥ जहि वेयया तं भुयंगप्पयायं ॥ ४४ ॥

चउसं मुण तोडयमित्थ पुणो ॥ ४५ ॥ दुयविलंवि य नाम नभा भरा ॥ ४६ ॥

पमियक्खरा सजससेहिं कया ॥ ४७ ॥ जभा जरा जहिमिमा पियंवया ॥ ४८ ॥

नयनयवद्धा कुसुमविचिन्ता ॥ ४९ ॥ पसुइयवयणा नना रद्धुगं ॥ ५० ॥

इह हि नजेहि जरेहि मालई ॥ ५१ ॥ निसुणह तामरसं नजजा यो ॥ ५२ ॥

रवी लगा कमा वसंतचच्चरं ॥ ५३ ॥ दो मा या नेया पंचहिं वेसएवी ॥ ५४ ॥

जलुद्धयगई छहिं जसजसा ॥ ५५ ॥ इत्थं पुण तो यो तो यो मणिमाला ॥ ५६ ॥

नदुगमिह पुडो मो यो वसूहि ॥ ५७ ॥

यत्र ततौ जरौ सा इन्द्रवशा पुनः ॥ ४१ ॥ जतौ जरौ वंशस्यमिद जानीत ॥ ४२ ॥ यत्र

राश्रत्वारः सा चत्विणी ॥ ४३ ॥ यत्र याश्रत्वारस्तद्भुजगप्रयातम् ॥ ४४ ॥ चतुसं तोटकमिह

पुनर्जानीहि ॥ ४५ ॥ नभौ भरौ द्रुनविलम्बित नाम ॥ ४६ ॥ सजससै. कृता प्रमिताक्षरा ॥ ४७ ॥

यत्र जभौ जरौ प्रियवदेयम् ॥ ४८ ॥ नयनयग्रथिता कुसुमविचित्रा ॥ ४९ ॥ ननौ रद्विक्र प्रमुदित-

वदना ॥ ५० ॥ नजाभ्या जराभ्यामिह हि मालती ॥ ५१ ॥ नजजा यश्चेत्तामरसम् ॥ ५२ ॥

द्वादश लगा' क्रमाद्दसन्तचच्चरम् ॥ ५३ ॥ द्वौ मौ यौ ज्ञेयौ पञ्चभिर्वैश्वदेवी ॥ पञ्चभिर्यति. ॥ ५४ ॥

ज सो जसा(भौ) जलोद्गतगति । पङ्भिर्यति. ॥ ५५ ॥ पङ्भिरिति वर्तते । इह पुनस्तोयस्तोयो

मणिमाला ॥ ५६ ॥ इह नद्विक्र मो य. पुट । अष्टभिर्यति. ॥ ५७ ॥ जगती ॥ १२ ॥

मो नो जो पहरिसिणी रगा सिहीहिं ॥ ५८ ॥ सो तो यो सो गो चउहिं मत्तमयूरं ॥ ५९ ॥

जभा सजा गुरु रुइरा भणिज्जए ॥ ६० ॥ नदुगतरगणा गो य चंदियाए ॥ ६१ ॥

मो नो जो रगौ प्रहर्षिणी [शिखिभिः] ॥ त्रिभिर्यति. ॥ ५८ ॥ मस्तो य. सो गो मत्तमयूर

[चतुर्भिः] ॥ चतुर्भिर्यतिः ॥ ५९ ॥ चतुर्भिर्यतिरिति वर्तते । जभौ सजौ गुरु रुचिरा भण्यते ॥ ६० ॥

नद्विक्रतरगणा गश्च चन्द्रिकायाम् ॥ ६१ ॥ अतिजगती ॥ १३ ॥

तो भो वसंततिलया जदुगं गुरु दो ॥ ६२ ॥ जलहिनपरगुरुदुगमुवचित्तं ॥ ६३ ॥

वाणेहिं सो तो नसदुगुरु असंवाहा ॥ ६४ ॥ इस्सिहि ननरसा लगा अवराइया ॥ ६५ ॥

पहरणकलिया ननभनलगुरु ॥ ६६ ॥

तो भो जद्विक्र द्वौ गुरु वसन्नतिलका ॥ ६२ ॥ चतुर्नगणपरगुरुद्विक्र उपचित्रम् ॥ ६३ ॥

[वाणै] मस्तो नसद्विगुरुरसंवाहा ॥ पञ्चभिर्यति. ॥ ६४ ॥ [ऋषिभिः] ननरसा लगौ अपराजिता ।

सप्तभिर्यति ॥ ६५ ॥ ऋषिभिरिति. वर्तते । ननभनलगुरव प्रहरणकलिका ॥ ६६ ॥ शक्वरी

॥ १४ ॥

वाणा मा जस्सिं तं कामक्रीला नामं नायव्वं ॥ ६७ ॥
 चउदसलहुयपरगुरु ससिकला ॥ ६८ ॥
 रो जरा जरा गणा जहिं तमित्थ तोणयं ॥ ६९ ॥
 हवइ पभदकं नजभजा तहेव रो ॥ ७० ॥
 आसेहिं चंदलेहा छंदं यो मरा सो य यो यो ॥ ७१ ॥
 ननमययगणद्धा मालिणी पन्नगेहिं ॥ ७२ ॥
 एसा चित्ता बुत्ता जीए तिन्नि मां किंच दो या ॥ ७३ ॥

यस्मिन्पञ्च मास्नक्कामक्रीडा नाम ज्ञातव्यम् ॥ ६७ ॥ चतुर्दशलघुकपरगुरु. शशिकला ॥ ६८ ॥
 यत्र रो जरौ जरौ गणास्नदत्र तोणकम् ॥ ६९ ॥ नजभजास्तथैव र' प्रभद्रक भवति ॥ ७० ॥
 मरौ मश्च यौ चन्द्रलेखाच्छन्दः । सप्तभिर्यतिः ॥ ७१ ॥ ननमययगणाद्ध्या मालिनी [पन्नगै] ।
 अष्टभिर्यतिः ॥ ७२ ॥ पन्नगैरिति वर्तते । यस्या त्रयो माः किंच द्वौ यावेपा चित्रा उक्ता ॥ ७३ ॥
 अतिशक्वरी ॥ १५ ॥

स पंचचामरो जहिं लहूगुरू निवा कमा ॥ ७४ ॥
 तोणयस्स अंतए कएण गेण चित्तमुत्तं ॥ ७५ ॥
 आसगई उण पंचहिं भेहिं तहा गुरुणा ॥ ७६ ॥
 परिकहिया नजा भजरगा य वाणिणीए ॥ ७७ ॥
 नजरभभा गुरू जहिं सा मणिकप्पलया ॥ ७८ ॥
 भण दुगुणवसुलहुमचलदिहिमिह ॥ ७९ ॥

यत्र लघुगुरवः क्रमात् षोडश स पञ्चचामर. ॥ ७४ ॥ पूर्वोक्तस्य तोणकस्यान्तके कृनेन गेन
 चित्रमुक्तम् । पञ्चचामरव्ययय सगुरुत्थिर्य ॥ ७५ ॥ पञ्चभिर्भैस्तथा गुरुणा अश्रगतिः पुनः ॥ ७६ ॥
 नजौ भजरगाश्च वाणिन्या परिकथिताः ॥ ७७ ॥ नजरभभा गुरुर्यत्र सा मणिकल्पलता ॥ ७८ ॥
 द्विगुणवसवः षोडश लघवो यस्या तामचलवृत्तिमिह भण ॥ ७९ ॥ अष्टिः ॥ १६ ॥

मंदक्कंता चउहिं रिउहिं मो भना तो तगा गो ॥ ८० ॥
 रिउहिं चउहिं नो सो सो रो सला हरिणी गुरू ॥ ८१ ॥
 रसेहिं निद्धिद्धा यमनसभला गो सिहरिणी ॥ ८२ ॥
 वसूहिं पुहवी जसा जसयला तहंते गुरू ॥ ८३ ॥
 पंतिहि वंसपत्तपाडियं भरनभनलगा ॥ ८४ ॥

मो भनौ तस्तगौ गो मन्दाक्रान्ता । चतुर्भिः षड्भिश्च यतिः ॥ ८० ॥ न' सो मो रः सलौ गुरुर्हरिणी ।
 षड्भिश्चतुर्भिश्च यतिः ॥ ८१ ॥ यमनसभलगै शिखरिणी निर्दिष्टा । षड्भिर्यतिः ॥ ८२ ॥ जसौ
 जसयलास्तथान्ते गुरुः पृथ्वी । अष्टभिर्यतिः ॥ ८३ ॥ भरनभनलगा वशपत्रपतितम् । 'पतिहि'त्ति
 दशभिर्यतिः ॥ ८४ ॥ अत्यष्टिः ॥ १७ ॥

नजुगलरचउक्कनिप्फन्निया वन्निया तारया ॥ ८५ ॥

भो रनना नसा नवहि निसुणह भमरवयं ॥ ८६ ॥

नयुगलरचतुप्फनिष्पन्निका तारका वर्णिता ॥ ८५ ॥ भो रनना नसौ भ्रमरपदं निष्पुत ।
नवभिर्यति. ॥ ८६ ॥ धृतिः ॥ १८ ॥

तरुणीवयणिंदुमिसं कहियं सगणा छ तहा गो ॥ ८७ ॥

मो सो जो सतता गुरु य रविहिं सद्दूलविक्रीडियं ॥ ८८ ॥

पद् सगणास्तया गल्लरुणीवडनेन्दु कथितमिदम् ॥ ८७ ॥ मसौ जः सतता गुरुश्च शार्दूलविक्री-
डितम् । द्वादशभिर्यति. ॥ ८८ ॥ अतिधृतिः ॥ १९ ॥

गा लहू निरंतरा जहिं तु वीस तं खु जाण चित्त नाम ॥ ८९ ॥

बुत्ता सत्तद्दुगेणं मरभनयभला गंता सुवयणा ॥ ९० ॥

यत्र गा लघ्नो निरन्तरा त्रिंशतिस्तन्निश्चयाज्जानीहि चित्र नाम ॥ ८९ ॥ मरभनयभला
गान्ता सुवदना उक्ता । सप्तभिः सप्तभिर्यति. ॥ ९० ॥ कृतिः ॥ २० ॥

बुहयणसम्मया नजभजा जदुगं रगणो य सिद्धिया ॥ ९१ ॥

आसेहिं भूधरेहि मरभनययया सद्धरा नाम नेया ॥ ९२ ॥

नजभजा जद्विक रश्च बुवजनसमता सिद्धिका ॥ ९१ ॥ मरभनययया. सद्धरा नाम ज्ञेया ।
अश्वैर्भूधरैर्यतिः ॥ ९२ ॥ प्रकृतिः ॥ २१ ॥

सत्तभनिस्मियमंतपडद्वियएकगुरु च लयाकुसुमं ॥ ९३ ॥

भद्वयमुल्लवन्ति विउत्ता भरा नरनरा नगा य दसहिं ॥ ९४ ॥

सप्तभिर्निर्भितमन्तप्रतिष्ठितैकगुरु च लताकुसुमम् ॥ ९३ ॥ भरौ नरनरा नगौ च भद्रकमुल्लवन्ति
विद्वासो [दशभिः] ॥ दशभिर्यति. ॥ ९४ ॥ आकृतिः ॥ २२ ॥

रो नरा जरनरा लहूगुरु तहा जहिं तमिह विंति चित्तयं ॥ ९५ ॥

मत्तकीला सो मो तो नो सिहिनपरलहूगुरु भुयगडसुहिं ॥ ९६ ॥

तथा यत्र रो नरौ जरनरा लघुर्गुरुस्तदिह व्रुवन्ति चित्रकम् ॥ ९५ ॥ मो मत्तो नखिनपरलघु-
गुरुर्मत्तकीला । भुजगैरष्टभिरिषुभिः पञ्चभिर्यति. ॥ ९६ ॥ विकृतिः ॥ २३ ॥

नगणदुगरलकयं मेहमालत्ति छंदं पयंपंति छंदन्नुया ॥ ९७ ॥

विति सुभद्वयनामयछंदमिहं भगणेहिं बुहा किर अट्टहिं ॥ ९८ ॥

नद्विकरषट्क मेघमालेति छन्दश्छन्दोज्ञा प्रजल्पन्ति ॥ ९७ ॥ भगणैरष्टभिः किल सुभद्रकानामक
छन्द इह बुधा व्रुवन्ति ॥ ९८ ॥ संकृतिः ॥ २४ ॥

कुंचपया भो मो सभना नो नगणजुगलगुरु इसुइसुवसुहिं ॥ ९९ ॥

सा हंसवया जीए दसहिं तयभभजलहिनगणपरगुरुगं ॥ १०० ॥

भो म. सभना नो नयुगल गुरुः क्रौञ्चपदा । पञ्चभि पञ्चभिरष्टभिर्यतिः ॥ ९९ ॥ यस्याः
तयभभचतुर्नगणपरगुरुक सा हसपदा । दशभिर्यतिः ॥ १०० ॥ अभिकृतिः ॥ २५ ॥

मो मो तो नो नो नो रो सो लहुगुरु वसुपसुवइहिं भुयंगवियंभियं ॥ १०१ ॥

मो ना छच्चिय जहिं नवछछहिं सगणदुगुरुणिहणमववाहं तं ॥ १०२ ॥

मो मस्तो नो नो नो रः सो लघुर्गुरुर्भुजगविजृम्भितम् । अष्टभिरैकादशभिर्यतिः ॥ १०१ ॥
यत्र मः पडेव ना सगणद्विगुरुनिधन तदववाधम् । नवभि. पड्भि षड्भिर्यतिः ॥ १०२ ॥ उत्कृतिः
॥ २७ ॥ उक्तादिप्रकरणम् ॥

अय शेषजाति ।

मालावित्तं सेसजाइइ मो तो तगणनगणजुगलं यत्तिगं संकरेहिं ॥ १०३ ॥

मस्तस्तयुग नयुग यत्रिक मालावि(वृ)त्त शेषजातौ । एकादशभिर्यतिः ॥ १०३ ॥ एव
प्रमोदमहोदयनृत्तललितललितलतापिपीलिकाद्या अप्यूह्या । शेषजातिप्रकरणम् ॥

अथ दण्डकाः ।

छन्वीसक्खरअहियं दीसइ जं किंचि रूवयं छंदे ।

तं दंडयंति पभणंति सेसजाइं विमुत्तूण ॥ १०४ ॥

[षड्विंशत्यक्षराधिक दृश्यते यत्किंचिद्रूपकं छन्दसि ।

तदण्डकमिति प्रभणन्ति शेषजाति विमुच्य ॥ १०४ ॥]

षड्विंशत्यक्षराधिक शेषजातेरन्यद्यत् किमपि छन्दसि रूपक दृश्यते तदण्डकमित्याहुर्वृद्धाः ।
यथोक्तम्—

यत् किंचिद् दृश्यते छन्दः षड्विंशत्यक्षराधिकम् ।

शेषजात्यादिक मुक्त्वा तत्सर्वं दण्डक विदुः ॥ १०४ ॥

नदुगरगणसत्तयं जतथ सो दंडओ चंद(ड)वुट्टिप्पयाओ मए वन्निओ ॥ १०५ ॥

नद्विकरगणसत्तक स चण्डवृष्टिप्रयातो दण्डको मया भणित ॥ १०५ ॥

जहकम ससिरेहवुड्डी अन्नन्नवव्वालजीमूयलीलायरुद्दामसंखाइया ॥ १०६ ॥

[यथाक्रम शशिरेफवृद्धया अर्णार्णवव्यालजीमूतलीलाकरोद्दामशाङ्खादिका ॥ १०६ ॥]

चण्डवृष्टिप्रयातस्योर्ध्वं 'ससिरेह'त्ति एकैकरगणवृद्धया यथाक्रममर्णाद्या दण्डकाः स्युः । तत्र
नगणाम्या परैरष्टमी रगणै. अर्ण । नवभिरर्णव. दशभिर्यालः एकादशभिर्जामूत. द्वादशभिर्लीला-
करः त्रयोदशभिरुद्दामः चतुर्दशभि शङ्ख । आदिशब्दात्पञ्चदशभिः समुद्रः । षोडशभिर्भुजग
इत्येवमादयो यथेष्टकृतनामानो यावदेकोनसहस्राक्षरः पादस्तावद्भवन्ति ॥ १०६ ॥

पचिययमिह नजुम्माउ यार्डहि सव्वेहिं निव्वत्तियं सत्तावुत्तो कएहिं ॥ १०७ ॥

[प्रचितकमिह नयुग्मात् यादिभिः सर्वैः निर्वर्तित सप्तकृत्व कृतैः ॥]

इहानुक्रमे[ण] नयुग्मान्नगणवर्जं यगणादिसर्ववर्णगणैः सप्तकृत्वः कृतैः निर्वर्तितं प्रचितक नाम दण्डकः । अत्रापि सप्तानां यगणादीनामुपर्येकैकयगणादिवृद्ध्या अर्णाद्याः स्युः पूर्ववत् ॥ १०७ ॥

जहिच्छिया लहूगुरु निरंतरा हवंति जत्थ दंडओ इमो अणंगसेहरो ॥ १०८ ॥

यत्र यथेष्टा निरन्तरा लघुगुरवः स्युरयमनङ्गशेस(ख)रो दण्डकः ॥ १०८ ॥

वच्चयम्मि एयमेव छेयलोयकन्नदिन्नसुक्खया असोयपुप्फमंजरिति ॥ १०९ ॥

[व्यत्यये एतदेव छेकलोककर्णदत्तसौल्या अशोकपुष्पमञ्जरीति ।]

एतदेव अनङ्गशेष(ख)ररूपक व्यत्यये निरन्तरगुरुलघुत्वे छेकलोककर्णदत्तसौल्या अशोकपुष्प-मञ्जरीति दण्डकजानि ॥ १०९ ॥ समवृत्तप्रकरणम् ॥

अथार्धसमवृत्तान्याह—

सतिगं लगुरु विसमे समे ।

भात्तिग दो गुरुगा उवचित्तं ॥ ११० ॥

विषमे प्रथमे तृतीयैर्हौ सत्रिक लगुरु समे द्वितीये तुर्ये भात्रिक गुरुद्विकमुपचित्रम् ॥ ११० ॥

विससंमि उवंतलमुद्धं ।

तं चिय वेगवइं सुण छंदं ॥ १११ ॥

तदेवोपचित्र विषमैर्हौ निधनगुरुपश्चाल्लघुन्यक्त वेगवतीच्छन्दो जानीहि ॥ आपातलिकेयम् ॥

१११ ॥

विसमे सजा सगणगंता ।

केउमती(ई) समे भरनगा गो ॥ ११२ ॥

विषमे सजौ सगणगन्तौ समे भरनगा ग केतुमती ॥ ११२ ॥

रो जरा य जो य ओयपाययंसि ।

समे जरा जरा गुरु मई जवाई ॥ ११३ ॥

विषमे रो जरौ च जश्च समे जरौ जरौ गुरुर्मतिर्यवादिः । यवमतीत्यर्थः ॥ ११३ ॥

सतिगं विसमे लहूओ गुरु ।

नभभरा य समे हरिणुद्धया ॥ ११४ ॥

विषमे सत्रिक लघुको गुरु समे नभभराश्च हरिणोद्धता ॥ ११४ ॥

ओयसमेसु क्रमा दुयमज्झा ।

तिभदुगुरु अह नो जदुगं यो ॥ ११५ ॥

क्रमाद्विषमे त्रिभगुरुद्वयानि अथ समे नो जद्विक यो द्रुतमध्या । उपचित्रा-आपातलिका-
अपरान्तिकेयम् ॥ ११५ ॥

इह किर विसमंमि नो नरा यो ।

नजजरगा समयंमि पुष्फियग्गा ॥ ११६ ॥

किलेह विपमे नो नरौ य. समके नजजरगा' पुष्पिताग्रा ॥ औपच्छन्दसकमेतत् ॥ ११६ ॥

निहणससिगुरुंमि उज्झिए ।

दुसुवि इमावरवत्तसन्निया ॥ ११७ ॥

पुष्पिताग्रेय द्वयोरपि विषमसमपादयोरन्तैकगुरु(रौ) त्यक्तेऽपरवक्त्रसञ्ज्ञिता ॥ वैतालीयमेतत् ।
आख्यानक्रीत्रिपरीताख्यानक्यौ तूपजात्यन्तर्गतत्वान्नोक्ते । विषमे नव नगणा लघुगुरू समे दशनगणा
गुरुः शिखा । विपमे नगणदशक गुरु समे नगणनवक लघुगुरू खञ्जा । द्वयोरप्यर्धयोर्नव नव
नगणाः गुरुः अतिरुचिरेत्यादि ग्रन्थान्तराज्जेयम् ॥ ११७ ॥ अर्धसमवृत्तप्रकरणम् ॥

अथ विषमवृत्तान्याह ।

अणुदुभे गणा सव्वे अनसा आडवन्नाउ ।

यो चउत्थाउ ओयंतटाउ (?) गो लो य वत्तंति ॥ ११८ ॥

अणुदुभ्यष्टाक्षराया जातौ पादस्याद्यादक्षरात्परे नगणसगणवर्ज सर्वे षडपि गणा. स्युश्चतुर्थादक्ष-
रात्परो यगण. पादस्यादावन्ते गुरुर्लघुर्वा स्याद्यत्र तद्वक्त्रमिति ज्ञेयम् । आद्याहेराद्यस्थाने ग्लाविति द्वौ
भेदौ द्वितीये नसवर्जनाच्छेपगणै षट् । तृतीये च एकः । तुर्ये ग्लाविति द्वौ । अन्योन्याभ्यासे चतुर्विं-
शतिः । प्रत्यहि चतुर्विंशतेर्भावादन्योन्याभ्यासे तिस्रो लक्षा एकत्रिंशत्सहस्रा. सप्तशतानि षट्सप्ततिः ।
एवमेपैव सख्या विपुलाभेदेष्वपि ॥ ११८ ॥

पत्थावत्तं समप्पाए यगणे जगणो जइ ।

तदेव विसमंमि जो समे यो विवरीयाइ ॥ ११९ ॥

समपादयोस्तुर्याक्षराद्यगणस्थाने जगणश्चेत्तदा वक्त्रमेव पथ्यावक्त्राख्यम् । विषमयोस्तुर्या-
क्षराज्जगण. समयोर्यगण शेष तथैव वक्त्रवद्यत्र तद्विपरीतादि विपरीतपथ्यावक्त्रम् ॥ ११९ ॥

तं चेव होड चवला नगणेण जगणंमि ।

विउला सा समे जीए किज्जए सत्तमो लहू ॥ १२० ॥

तदेव विपरीतपथ्यावक्त्र जगणस्थाने नगणेन चपलावक्त्राख्यम् । विषमयोस्तुर्याक्षराज्जगण-
समयोस्तु यगण इत्यर्थ । समयो सप्तमो लघुर्यस्या क्रियते सा विपुलावक्त्राख्या । न चेयं पथ्या-
(थ्य)[या] गतार्था । विपुलावक्त्रस्येद(दा)नीमारभ्यमाणत्वात्ता विना तस्यापनुपत्तेः समपादयो-
सप्तमलघुनावग्य भाव्यम् । विषमयोस्तु मादिभिर्यगणस्यापवाद वक्ष्यति । पथ्याया तु यगण
एवावतिष्ठते ॥ १२० ॥

चउसुं सेयवस्स सा ॥ १२१ ॥

सैतवाचार्यमते चतुर्षु पादेषु सप्तमो लघुश्चेद् विपुलावक्त्रम् ॥ १२१ ॥

मो मन्विउला ओयंमि ॥ १२२ ॥

ओजयोस्तुर्याक्षराद्यगण वाक्त्वा मगणः समयोस्तु सप्तमो लघुः स्थित एव चेन्मविपुला । ओज इति जातिपक्षे द्वयोरपि पादयोर्ग्रहणम् । व्यक्तिपक्षे पुनरेकस्य प्रथमस्य तृतीयस्य वा । एवं वक्ष्यमाणविपुलास्त्रपि । तथा च महाकवीनां प्रयोगः ॥ १२२ ॥ [जातिपक्षे यथा—]

सर्वातिरिक्त लावण्य विभ्रती चारुविभ्रमा ।

स्त्रीलोकसृष्टिः सा नून न सामान्यस्य वेधसः ॥ १२२.१ ॥

व्यति(क्ति)पक्षे यथा—

गतः स काले यत्रासीन्मुक्ताना जन्म वल्लिषु ।

वर्तन्ते हेतवस्तासा साप्रत शुक्तिसपुटाः ॥ १२२.२ ॥

तथा—

वज्रादपि कटोराणि मृदूनि कुसुमादपि ।

लोकोत्तराणा चेतासि को हि निर्जातुमर्हति ॥ १२२.३ ॥

तहेव नो नविउला ॥ १२३ ॥

तथैव त्रिषमाहितुर्याक्षरान्गणश्चेन्नविपुला ॥ १२३ ॥

जातिपक्षे यथा—

दृशा दग्ध मनसिज जीवयन्ति दृशैव याः ।

विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥ १२३.१ ॥

व्यक्तिपक्षे यथा—

दीनाया दीनवदनो रुदत्या साश्रुलोचनः ।

पुरः सखीजनस्तस्याः प्रतिविम्बमिवाभवत् ॥ १२३.२ ॥

तथा—

अन्यदा भूषणं पुंसः शमो लज्जेव योषितः ।

पराक्रम. परिभवे वैयात्यं सुरतेष्विव ॥ १२३.३ ॥

भो जइ ता भवि(त्वि)उला ॥ १२४ ॥

तथैव भगणश्चेद्भविपुला ॥ १२४ ॥ जातिपक्षे यथा—

इयं सखे चन्द्रमुखी स्मितज्योत्स्नावभासिनी ।

इन्दीवराक्षी हृदय ददहीति तथापि मे ॥ १२४.१ ॥

व्यक्तिपक्षे यथा—

सुवर्णपुष्पा पृथिवीं चिन्वन्ति पुरुषास्त्रयः ।
शूरश्च कृतविद्यश्च यश्च जानाति सेवितुम् ॥ १२४ २ ॥

तथा—

सर्वांश्चिनिधानस्य कृतघ्नस्य विनाग्निः ।
शरीरकस्यापि कृते मूढा. पापानि कुर्वते ॥ १२४.३ ॥

रो रन्विउला उ नेया ॥ १२५ ॥

तथैव रगणश्चेद्रविपुला तु ज्ञेया ॥ १२५ ॥ जातिपक्षे यथा—

वधूभिः पीनस्तनीभिस्तूलीभिः कुङ्कुमेन च ।
कालागरुधूपधूमैर्ह्यमन्ते जयति स्मर. ॥ १२५.१ ॥

व्यक्तिपक्षे यथा—

महाकविं कालिदास वन्दे वाग्देवतागुरुम् ।
यज्ज्ञाने विश्वमाभाति दर्पणे प्रतिविम्बवत् ॥ १२५.२ ॥

तथा—

कामिनीभिः सुख सगः क्रियते पण्डितैरपि ।
यदि न स्याद्धारिवीचीचञ्चल हतजीवितम् ॥ १२५.३ ॥

सो जत्थ सविउला सा ॥ १२६ ॥

तथैव यत्र सगण. सा सविपुला ॥ १२६ ॥ जातिपक्षे यथा—

क्षणविध्वंस(सि)नि लोके का चिन्ता मरणे रणे ।
को हि मन्द. सहसैव स्वल्पेन बहु हारयेत् ॥ १२६.१ ॥

व्यक्तिपक्षे यथा—

श्रोत्रे सति न शृणोति सति नेत्रे न पश्यति ।
वक्त्रे सत्यपि नो वक्ति पार्थिवस्तेन पार्थिवः ॥ १२६.२ ॥

तथा—

कौटिल्यपटव. पापा मायया व्रकवृत्तयः ।
भुवन वञ्चयमानाः वञ्चयन्ते स्वमेव हि ॥ १२६.३ ॥

तो तन्विउला अक्खिया ॥ १२७ ॥

तथैव तगणश्चेत्तविपुला आख्याता ॥ १२७ ॥ जातिपक्षे यथा—

येन हता पादेन सा जातीलुब्धेन मल्लिका ।
अलेस्तस्य वैवादहो त्रवर्यपि सुदुर्लभा ॥ १२७.१ ॥

व्यक्तिपक्षे यथा—

वन्दे कविं श्रीभारविं लोकसतमसच्छिदम् ।
दिवा दीपा इवाभान्ति यस्याग्रे कत्रयोऽपरे ॥ १२७०२ ॥

तथा—

लोकवत्प्रतिपत्तव्यो लौकिकोऽर्थः परीक्षकैः ।
लोकव्यवहार प्रति सदृशौ बालपण्डितौ ॥ १२७३ ॥

सक्रीर्णाश्च विपुलाप्रकारा दृश्यन्ते । यथा—

क्वचित्काले प्रसरता क्वचिदापत्य निम्नता ।
शुनेव सारगकुल त्वया भिन्न द्विपा बलम् ॥ १२७०४ ॥
तुल्येऽपराधे स्वभाणु(नु)र्भानुमन्त चिरेण यत् ।
हिमाशुमाशु प्रसते तन्म्रदिमः स्फुट फलम् ॥ १२७०५ ॥

इत्यादयोऽन्ये तु स्वबुद्ध्याभ्यूहाः । सर्वासा च विपुलाना चतुर्थो वर्णः प्रायेण गुरुर्भवतीत्याम्नाय' ॥
१२७५ ॥ वक्त्रजातिप्रकरणम् ॥

पढमंमि अट्टवन्ना

दुइयंमि दुवालस निवज्झंति ।

तइए सोलस चउत्थए वीस जत्थ पाए

तं पयचउरुद्धयनामयं पर्यंपंति विसमच्छंदं ॥ १२८ ॥

[प्रथमेऽष्टवर्णाः

द्वितीये द्वादश निवध्यन्ते ।

तृतीये षोडश चतुर्थे विंशतिर्यत्र पादे

तत्पदचतुरूर्ध्वनामक प्रजल्पन्ति त्रिषम च्छन्दः ॥ १२८ ॥]

स्पष्टम् ॥ पदचतुरूर्ध्वं न्यासभेदाच्चतुर्विंशतिधा । स्थापना । ८, १२, १६, २० । पदचतुरूर्ध्वेन
पदचतुरूर्ध्वप्रकरणमुपलक्ष्यते । यथा पदचतुरूर्ध्वमेव प्रतिपादमादौ द्विगुरुक ततः सर्वलच्चक्षर यद्वा
प्रतिपादमादावन्ते च द्विगुरुक शेष सर्वलघुक च प्रत्यापीडः । पदचतुरूर्ध्वमेव एकद्विगुरुक शेष
सर्वलघुक आपीडः । आपीड एवाद्यस्याहेर्द्वितीयेनाहिणा व्यत्यये कलिका । तृतीयेन लवली ।
तुर्येणामृतधारा । पदचतुरूर्ध्वप्रकरणम् ॥ १२८ ॥

सजसा लहू पढमयंमि

नसजगुरुणो दुइज्जए ।

हुंति भनजलगुरू तइए

तुरिए सजा सजगुरू य उगया ॥ १२९ ॥

[सजसा. लघु प्रथमे

नसजगुरवो द्वितीये ।

भवन्ति भनजलगुरवस्तृतीये

तुरीये सजा सजगुरवश्च उद्गता ॥ १२९ ॥

स्पष्टा । उद्गतया उद्गताप्रकरणसग्रहो ज्ञेयो यथा । उद्गतैव तृतीयेहौ रनभगाश्चेत् सौरभकम् ।
ननससास्तु चेच्छलितम् । उद्गताप्रकरणम् ॥ १२९ ॥

आङ्ग्ले मसजा भगा गुरु अह वीए
सनजा रगुरु म(त)हग्गिमे नना सो ।
नतिगजय तुरियए
इय मुणह पचुवियमुवद्वियपुच्चं ॥ १३० ॥

[ञाङ्गिमे मसजा भगौ गुरुश्च द्वितीये
सनजा रो गुरुस्तथाग्रिमे ननौ सः ।
नत्रिक जयौ तुर्ये
इति जानीत प्रचुपितमुपस्थितपूर्वम् ॥ १३० ॥

आर्धेहौ मसजा भगौ गुरुश्च द्वितीये सनजा रश्च गुरुश्च रगुरु । अथाग्रिमे तृतीये ननौ सः ।
तुर्यके नत्रिकं जया इ(त्रि)ति जानीत प्रचुपितमुपस्थितपूर्वमुपस्थितप्रचुपितमिन्यर्थः । अनेनैतत्प्रकरण
सूचितम् । यथा इदमेव तृतीयेहौ ननसननसाश्चेद्वर्तमानम् । इदमेव तृतीयेहौ तजराश्चेत् शुद्धविराड्-
ऋपभम् । उपस्थितप्रचुपितप्रकरणम् ॥ पूर्वार्धे षोडश गुरवः उत्तरार्धे द्वात्रिंशल्लघवः सौम्या । पूर्वार्धे
द्वात्रिंशल्लघवः उत्तरार्धे षोडश गुरवो ज्योति ॥ १३० ॥ त्रिपमवृत्तप्रकरणम् ॥

[इति] कविदर्पणवृत्तौ चतुर्थोद्देशः ।

पञ्चमोद्देशः ।

अथोभयच्छन्द ।

विसमे छकला समे वसू । वेयालीयं रोलगा तथो ।

नट्टसु छलहू निरन्तरा । दुसुवि कला न समा पराणुगा ॥ १ ॥

[विषमे षट्कलाः समे वसवः । वैतालीय रो लगौ तत ।

नाष्टसु षट् लघवो निरन्तराः । द्वयोरपि कला न समाः परानुगा ॥ १ ॥]

विषमयोः पादयोः पण्मात्रा समयोरष्टौ इति मात्राच्छन्दोःशः ततो द्वयोरपि रगणो लघुर्गुरुः इति वर्णच्छन्दोःशः । इदं वैतालीयम् । अत्रापवादः । समाहिकलास्वष्टसु षट् लघवः सतता न स्युर्नच द्वयोरपि विषयसमपादयोः समा कला परानुगा सर्वाहिपु समो लघुः परेण लघुना सह गुरुर्न कार्य इत्यर्थः । अत्रौजाहिपट्कलानां प्रस्तारे त्रयोदश भेदास्तेष्टात्रिहासाका ग्राह्या यथा । स्थापना ॥ साकास्तु पञ्चामी यथा । स्थापना ॥ पराश्रितसमकलात्रिकल्पाः साका इतरे त्वसाका इति पूज्याम्नायः । युक्पादाष्टमात्राणां प्रस्तारे चतुर्दशभेदास्तेष्वसाका षोडश । षोडशभ्योपि संततपट् लघवस्त्रयो-पनीयन्ते । ततो जातास्त्रयोदश । तत्र ग्राह्याः । स्थापना । साकास्वष्टादश । ते त्याज्या स्थापना ।

तं चिय रगणंतसंठिए ये । ओवच्छंदसयं वयंति बुद्धा ॥ २ ॥

[तदेव रगणान्तसंस्थिते ये । औपच्छन्दसकं वदन्ति वृद्धाः ॥ २ ॥]

तदेव वैती(ता)लीयमोजयोः षड्भ्यो युजोरष्टभ्यः कलाभ्यः परस्य [र]गणस्यान्तसंस्थिते यगणे औपच्छन्दसक वृद्धा वदन्ति ॥ २ ॥

आवायलिया भगणेणं । गुरुजुयलेण य अंतगएणं ॥ ३ ॥

[आपातलिका भगणेन । गुरुयुगलेन चान्तगतेन ॥ ३ ॥]

वैतालीयमेवाहिद्वये षडष्टकलाभ्यो भगणेन गुरुभ्या चापातलिका ॥ ३ ॥

समपा[य]कलातिगंतगो । जइ गुरू उ ता होइ पचिचया ॥ ४ ॥

[समपादकलात्रिकान्तगो । यदि गुरुः पुनर्भवति प्राच्यिका ॥ ४ ॥]

समपादाष्टमात्रासु तिसृणा कलानामन्तगतो गुरुः पुनश्चेद्विषमयोस्तु प्राग्वच्चेत्तस्यात् प्राच्यवृत्ति-र्भामादिवत् प्राच्यिका । सा त्रिधा वैतालीयप्राच्यिका औपच्छन्दसप्राच्यिका आपातलिकाप्राच्यिका ॥४॥

उइच्चिया सा पवुच्चए । जहि समेसुं मुहलप्परो गुरू ॥ ५ ॥

[उदीच्यिका सा प्रोच्यते । यत्रासमयोः मुखलपरो गुरू ॥ ५ ॥]

यत्रौजाहिषट्कलास्त्राद्याल्लघोः परो गुरुः सा प्रोच्यते उदीच्यवृत्ति प्राग्वदुदीच्यिका । एषा प्राग्वत् त्रिधा ॥ ५ ॥

तहा दुन्ह षायसंकरो । पुन्वच्छं(छं)दयाणं पवत्तयं ॥ ६ ॥

[तथा द्वयोः पादसंकरः । पूर्वच्छन्दसां प्रवृत्तकम् ॥ ६ ॥]

तथा द्वयोः पूर्वच्छन्दसोः प्राच्यिकोदीच्यिकयोरांहिसकरः प्रवृत्तक युजोर्मात्रात्रयाद्गुरुयुजोस्त्राद्या-
ल्लघोर्गुरुत्तर्यः । इदमपि प्राग्वत् त्रिधा ॥ ६ ॥

सव्वजुम्मपयजावरंतिया ॥ ७ ॥

[सर्वयुग्मपादजा अपरान्तिका ॥ ७ ॥]

सर्वेषा वैतालीयौपच्छन्दसकापातलिकातत्प्राच्यिकाछन्दसा समपादैर्जनिता अपरान्तिका ॥ ७ ॥

अजुम्मजा चारुहासिणी ॥ ८ ॥

[अयुग्मजा चारुहासिनी ॥ ८ ॥]

वैतालीयौपच्छन्दसापातलिकातद्गुदीच्यिकाना विपमाहिजा चारुहासिनी ॥ ८ ॥

असेसपायाइलप्परो । गुरु जहिं सा दाहिणंतिया ॥ ९ ॥

[अशेषपादादिलात्परः । गुरुर्यत्र सा दक्षिणान्तिका ॥ ९ ॥]

अशेषाणा वैतालीयादीना यथासभवं सर्वेष्वहिष्त्राद्याल्लघोः परो गुरुर्यत्र सा दा(द)क्षिणान्तिका ।
॥ ९ ॥ उभयच्छन्दःप्रकरणम् ।

जं विसमक्खरचरणं ऊणाहियचरणयं व रूवयं ॥

तिविहे छंदमि इममि जयदेवार्इहि न भणियं ।

तं सव्वंपि नेयं गाथानामं वियड्ढेहिं ॥ १० ॥

[यद्विपमाक्षरचरण ऊनाधिकचरण वा रूपकम् ।

त्रिविधे छन्दसि अस्मिन्नयदेवादिभिर्न भणितम् ।

तत्सर्वमपि ज्ञेयं गाथानामं विदग्धैः ॥ १० ॥]

यद्विपमाक्षराहि न्यूनाधिकाहिक वा रूपकं मात्रावर्णोभयरूपे त्रिविधे छन्दस्यास्मिन्
जयदेवाद्यैर्नोक्तं तत्सर्वमपि गाथाख्यं विदग्धैर्ज्ञेयम् ॥ १० ॥

छन्दसा वर्णगुरुलघुसख्यानयनकरणमाह—

गुरुवज्जियाहिं अक्खरसंखा वल्लुज्जियाहिं गुरुसंखा ।

दुगुणियगुरुरहियाहिं लहुसंखा रूवयकलाहिं ॥ ११ ॥

[गुरुवर्जिताभिरक्षरसंख्या वर्णोज्जिताभिर्गुरुसंख्या ।

द्विगुणितगुरुरहिताभिलघुसंख्या रूपककलाभिः ॥ ११ ॥]

रूपकस्य यस्य कस्यापि च्छन्दसः कलाः सख्यायन्ते ततस्ताभ्यस्तस्यैव रूपकस्य गुरवः पात्यन्ते
 चेद्वर्णसंख्या । वर्णाश्चेदुद्भूयन्ते गुरुसख्या । द्विगुणीकृत्य गुरवोपनीयन्ते चेद्व्युसख्या स्यात् । यथा-
 स्यामेव गाथाया सप्तपञ्चाशन्मात्राभ्यः सप्तदशगुरुव्यपगमे चत्वारिंशद्वर्णाः । वर्णान्यये सप्तदश गुरवः ।
 द्विगुणितैर्गुरुभिश्चतुस्त्रिंशत्सख्यैः पातितैस्त्रयोविंशतिर्लघव इति ॥ ११ ॥

[इति] कविदर्पणवृत्तौ पञ्चमोद्देशः ।

षष्ठोद्देशः ।

अह पत्थारो नट्टं उद्धिडुं एगमाइलगकिरिया ।
संख्या तहद्धजोगो छंदंमि छ पच्चया एए ॥ १ ॥

[अथ प्रस्तारो नष्टमुद्धिष्टमेकादिलगक्रिया ।
संख्या तथाध्वयोगो छन्दसि षट् प्रत्यया एते ॥ १ ॥]

अथानन्तर प्रस्तीर्यते (इति) प्रस्तारो जातिवृत्तयोर्विस्तरान्यास' । नष्टस्य प्रस्तारभेदेभ्योऽदृष्टस्य जातिवृत्तभेदस्यानयन नष्टम् । उद्धिष्टस्य कतिथोय भेद. प्रस्तारेष्विति प्रश्नेनोपन्यस्तस्य जातिवृत्त-भेदस्यास्यानमुद्धिष्टम् । सर्वलघूना सर्वगुरूणामेकादिलघूनामेकादिगुरूणां च जातिवृत्तप्रस्तारभेदाना ज्ञानाय करणमेकादिलघुगुरुक्रिया । जातिवृत्तप्रस्तारे भेदप्रमाणानयन संख्या । जातिवृत्तप्रस्तारभूमि-मानमध्वयोगः । छन्दसि षट् प्रत्यया. प्रतीतिजननादेते स्यु' ॥ १ ॥

तत्र जातिप्रस्तारमाह—

विसमाओ लहुयाई समा गुरू ठवहु गुरुअहे य लहू ।
उवरिं व पुरो पच्छा पुच्चविही जाइपत्थारो ॥ २ ॥

[विषमा लघ्वादी. समाः गुरून् स्थापय गुरोरधश्च लघुम् ।
उपरीव पुरः पश्चात् पूर्वविधिर्जातिप्रस्तारः ॥ २ ॥

विषमाश्चेन्मात्रा लघ्वादीः स्थापयत । विष[म]मात्रासु प्रस्तार्यास्यादिभेदे प्राक् लघुः स्थाप्यस्ततः शेषमात्रा गुरुभि पूर्वा इत्यर्थ. । यथा पञ्चाना मात्राणा प्राक् ल[घुः त]तो गुरुद्वयम् ISS अथ समा मात्रास्ततो गुरुनेव स्थापयत । सममात्रासु प्रस्तार्यास्यादिभेदे गुरुभिरेव मात्राः [पूर्वा] इत्यर्थ. । यथा पण्णा मात्राणा गुरुत्रयम् SSS । ततः समासु विषमासु च प्राक्कल्पस्थासु य आधो गुरुस्तस्याधो लघु स्थाप[यत] । तत. परमुपरीव स्थापयत । यत्रोपरि गुरुस्तत्राधस्तादपि गुरुर्यत्रोपरि लघुस्तत्रा-धस्तादपि लघुरित्यर्थ । पश्चात् षष्ठभागे पूर्वविधिः कार्यो विषमा अवि(व)शिष्यमाणा लघ्वादिगुरुभिः समास्तु गुरुभिरेव पूर्वा इत्यर्थ । यथा $\left. \begin{array}{l} ISS \\ SIS \end{array} \right\} SSS$ सर्व × × यावदय विधिरित्यं जातीना प्रस्तारो ज्ञेयः ॥ २ ॥

जातीना नष्टादींस्त्रीन् प्रक्रियागौरवादुपेक्ष्य संख्यामाह ।

एगच्चिय एगाए दुन्हं दुन्नेव तिन्ह तिन्नेव ।
अंतोवंतसमासो परं तु मत्ताण परिसंखा ॥ ३ ॥

[एकैवैकाया द्वयोर्द्वे एव तिसृणां तिस्र एव ।
अन्तोपान्तसमास परतस्तु मात्राणां परिसंख्या ॥ ३ ॥]

एकस्या मात्रायाः प्रस्तारे एकैव सख्या । द्वयोर्द्वे एव संख्या । तिसृणां तिस्र एव संख्या । तिसृभ्यः परतश्चतुरादीनां मात्राणामन्त्योपान्त्यसमासः परिसंख्या । अन्त्यल्लिक उपान्त्यो द्विकस्तयोर्मेलन पञ्च चतसृणा संख्या । अन्त्य पञ्चक उपान्त्यल्लिकस्तन्मीलनमष्टौ पञ्चाना सख्या । अन्त्योष्टक उपान्त्यः पञ्चकस्तन्मीलन त्रयोदश पण्णा सख्या । अन्त्यल्लयोदशक उपान्त्योष्टकस्तन्मीलनमेकविंशतिः सप्ताना सख्या । एवमुत्तरत्रापि । जात्यध्वयोगस्तु वृत्ताध्वयोगतुल्य एवेति नोक्तः ॥ ३ ॥

[इति कविदर्पणे षष्ठोऽध्यायः । इति कविदर्पणं सवृत्तिकं समाप्तम् ।]

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N B—The figures refer to chapter and verse, those within brackets refer to the number of Mātrās in each Pāda in the case of Sama Dvīpadi, and Catuspadi, while in the case of Ardhasama Catuspadi and Viṣama Dvīpadi they refer to the number of the Mātrās in the odd and even Pādas respectively. y. indicates the yaṭi after a particular Mātrā whose number is given after it (s n = See notes अ. च. = अर्धसमचतुष्पदी, स. च. = समचतुष्पदी, वि. च. = विषमचतुष्पदी, वि. द्वि. = विष्मद्विपदी, स. द्वि. = समद्विपदी; प. = पञ्चपदी, प. = षट्पद)

अडिला 2.2 स. च. (16 with 2 yamakas,
one for each half)
अधिकाक्षरा 2.22 com स च (27)
अरविन्दक 2.22 com य च. (16)
अवगाथ 2.2 वि द्वि (62-27)
अवगाम 2.13 com वि द्वि (66-27)
अवदोहक 2.15 अ. च. (11-13)
अवस्कन्धक 2.9 com वि द्वि (32-29)
आरनाल 2.24 com स च. (30)
उत्साह 2.26 स. च. (24 s n)
उद्गाय 2.12 वि. द्वि. (46-27)
उद्गीति 2.9 वि. द्वि. (27-30)
उद्गाम 2.13 com वि. द्वि. (50-27)
उद्दोहक 2.17 स. च. (13)
उत्स्कन्धक 2.9 com. वि. द्वि. (29-32)
उपखण्ड 2.22 com स च. (13)
उपगाथ 2.13 वि. द्वि. (78-27)
उपगीति 2.9 स द्वि (27, y 12)
उपचित्रा 2.20 स. च. (16 s n)
उपदाम 2.13 com वि. द्वि. (82-27)
उपदोहक 2.16 अ. च. (12-11)
उपस्कन्ध 2.9 com स. द्वि. (29)
उल्लाल s कर्पूर and कुङ्कुम
कडवक 2.37. It is a group of 4 पदतिकाs
कर्पूर (उल्लाल) 2.2 स द्वि (28, y 15)
कामलीला 2.22 com स च. (35)
कामलेखा 2.24 com स च. (30)
काव्य 2.33, s षट्पद
कीर्तिधवल 2.32 प. (14, 8, 16)
कुङ्कुम (उल्लाल) 2.2 स. द्वि. (27, y 15)
खञ्जक 2.23 स च. (23 s n)
खण्ड 2.22 स. च. (13 s n)

सष्टिता 2.22 com स. च. (11)
गलितक 2.2 स. च. (21 s n)
गाथ 2.12 वि द्वि. (38-27)
गाथा 2.4 वि. द्वि. (30-27)
गाथिनी 2.13 वि. द्वि. (86-27)
गीति 2.9 स द्वि (30, y 12)
घत्ता 2.29 30 प (10.8 13 or 12.8 13
or 8.8. 11, or 10.8 11; or 12.8.
11; or 12.8 12 in each of its
two equal halves)
चन्द्रलेखिका 2.24 स. च. (24)
चपला (गाथा) 2.7 वि. द्वि. (30-27 s n)
चित्रा 2.20 स द्वि. (16 s n)
चूडालदोहक 2.17 अ. च. (13-16)
छडुणिका 2.31 प. (= घत्ता)
जानीफल 2.11 com वि. द्वि. (34-27)
तरल 2.34 = दोह + सदोहक
त्रिभङ्गी 2.36 = वस्तु (मान्ना + दोहा) + उल्लाल
,, 2.37 = द्विपदी + खण्ड + गीति
दाम 2.13 com वि द्वि. (42-27)
दामिनी 2.13 com वि. द्वि. (90-27)
दोहक 2.15 अ. च. (13-11)
द्विपदी 2.24 स. च. (28 s n)
द्विपदीखण्ड 2.36 = खण्ड + खण्ड + गीति
द्विभङ्गी 2.35-37 = वस्तुवदन + दोहा or
दोहा + वस्तुवदन; or द्विपदी + गीति or
दोहा + घत्ता or घत्ता + घत्ता
नवकोकिला 2.22 com स. च. (30)
पञ्चाननललिता 2.14 अ. च. (12-10)
पथ्या (गाथा) 2.7 वि द्वि (30-27)
पदतिका 2.22 स च. (16 s n)
पादाकुलक 2.20 स. च. (16 s n)

फुल्ल 2·33 = मात्रा + उल्लाल
 भद्रिका (गीति) 2·11 स. द्वि (32; y.13)
 मञ्जरी 2·22 com स. च. (21)
 मडिला 2·21 स. च. (16 with one com
 mon yamaka)
 मत्तकरिणी मात्रा 2·28 com. (s n)
 मत्तवालिका मात्रा 2·28 com (s n)
 मत्तविलासिनी मात्रा 2·28 com (s n)
 मदनवता 2·22 स. च. (20)
 मधुकरिका मात्रा 2·28 com (s n)
 मधुकरी 2 22 com स. च. (25)
 मलयमास्त 2·14 अ. च. (9-10)
 मागधिका 2·18 अ. च. (14-16 s n)
 मात्रा 2·27-28 प. (15, 11, 15, 11,
 15, s n)
 मात्रासमरु 2 19 स. च. (16 s n.)
 मालगाथ 2·13 वि. द्वि. (94, 102,
 110 etc and 27)
 मालदाम 2·13 com वि. द्वि. (98, 106,
 114 etc and 27)
 मुक्तावलिका 2·21 स. च. (16 s n)
 मौक्तिकदाम 2 2 स. द्वि. (32; y 12, 8)
 रङ्गा 2·35 s वस्तु
 रास 2 14 अ. च. (7 13)
 रासक 2·23 स. च. (23 s n)
 रासावलय 2·25 स. च. (21 s n)

रिपुच्छन्दस् 2·10-11 स द्वि (31, y 12)
 ललिता 2·11 स. द्वि (31, y 13)
 वदन 2·21 स. च. (16 s n)
 वसन्तोत्सव 2·22 com स. च. (45)
 वस्तु 2·35 = मात्रा + दोहा = रङ्गा
 वस्तुवदन 2·25 स. च. (24 s n)
 वानवासिका 2·20 स च. (16 s n)
 विगाथ 2·12 वि. द्वि. (54-27)
 विचित्रा गीति 2·11 स. द्वि. (s n)
 विदाम 2·13 com वि. द्वि. (58-27)
 विपुला (गाथा) 2 7 वि द्वि. (30·27, y 12)
 विश्लोक 2·19 स. च. (16 s n)
 श्रीघवल 2·34 अष्टपदी (14·8 repeated 4
 times)
 षट्पद 2·33 = वस्तुवदन + उल्लाल
 सकीर्ण स्तम्भक 2 9 com वि द्वि (32-30,
 or 30-32)
 संगाय 2·13 वि. द्वि. (70-27)
 सदाम 2·13 com वि. द्वि (74-27)
 सदोहक 2·16 अ. च. (15-11)
 सन्धि 2·37 = a group of कडवकs
 सार्धच्छन्दस् s षट्पद 2 33
 सुतारा 2·22 com स च (40)
 स्तम्भक 2·9 स. च. (32, y 12 s n)
 हिला 2·22 com स च. (22)

V INDEX OF VARNA VRTTAS (including the Mixed ones)

N B—See N B to Index IV for the figures and letters, letters within brackets refer to the well-known Akṣara Ganas

अचलधृति 4 79 स. च. (16 short)
 अनङ्गशेखर (दण्डक) 4 108 स. च. (any number of लग pairs)
 अपरवक्त्र 4 117 अ च (ननरलगा, नजजर)
 अपराजिता 4 65 स. च. (ननरसलग) y 7
 अपरान्तिका 5 7 स च. (s n)
 अपवाह s अववाध
 अमृतधारा 4 128 com वि. च. (20, 12, 16, 8 letters)
 अर्ण (दण्डक) 4 106 स. च. (6ल+8 रगणस)
 अर्णव (दण्डक) 4 106 स. च. (6ल+9 रगणस)
 अववाध 4 102 स. च. (म+6नगणस) = अपवाह
 अशोकपुष्पमञ्जरी (दण्डक) 4 109 स. च. (any number of गल pairs)
 अश्वगति 4 76 स. च. (5 भगणस + ग)
 असत्राधा 4 64 स. च. (मतनसगग) y 5
 आपातल्लिका 5 3 अ. च. (6+भ+गग; 8+भ+गग)
 आपीड 4 128 com वि. च. (8,12,16, 20 s n)
 इन्द्रवशा 4 41 स. च. (ततजर)
 इन्द्रवज्रा 4 38 स. च. (ततजगग)
 उदीञ्चिका 5 5 अ. च. (s n)
 उद्रता 4 129 वि. च. (सजसल, नसजग, भनजलग; सजसजग)
 उद्दाम (दण्डक) 4 106 स. च. (6ल+13 रगणस)
 उपचित्र 4 110 अ. च. (सससलग, भभभगग)
 उपचित्र 4 63 स. च. (4नगणस+गग)
 उपजाति 4 40 स. च. (s n)
 उपस्थित 4 35 स. च. (जसतगग)
 उपस्थितप्रचुपित 4 130 वि. च. (मसजभगग,

सनजरग; ननस; नननजय)
 उपस्थिता 4 34 स. च. (ततजगग)
 उपेन्द्रवज्रा 4 39 स. च. (जतजगग)
 औपच्छन्दसक 5 2 अ. च. (6+र+य, 8+र+य)
 कन्या 4 51 स. च. (मग)
 कलिका 4 128 com वि. च. (12,8,16, 20, s n)
 कामक्रीडा 4 67 स. च. (5 मगणस)
 कुसुमविचित्रा 4 49 स. च. (नयनय)
 केतुमती 4 112 अ. च. (सजसग, भरनगग)
 क्रौञ्चपदा 4 99 स. च. (भमसभनननग) y 5, 5, 8
 गाथा 5 10 (s n)
 गी 4 1 स. च. (ग)
 चण्डवृष्टिप्रयात (दण्डक) 4 105 स. च. (6ल+7रगणस)
 चन्द्रलेखा 4 71 स. च. (मरमयय) y 7
 चन्द्रिका 4 61 स. च. (ननतरग)
 चपलावक्त्र 4 120 अ. च. (s n)
 चम्पकमाला 4 26 स. च. (भमसग)
 चारुहासिनी 5 8 स. च. (s n)
 चित्रपदा 4 15 स. च. (भगग)
 चित्र (I) 4 89 स. च. (10 गल pairs)
 चित्र (II) 4 75 स. च. (7 गल pairs + गग)
 चित्रक 4 95 स. च. (रनरजरनरलग)
 चित्रा (I) 4 33 स. च. (ननसगग)
 चित्रा (II) 4 73 स. च. (मममयय) y 8
 जया 4 8 स. च. (यलग)
 जलोद्धतगति 4 55 स. च. (जसजस) y 6
 जीमूत (दण्डक) 4 106 स. च. (6ल+11 रगणस)
 ज्योतिः 4 130 com वि. द्वि. (32 ल; 16 ग)
 तनुमध्या 4 9 स. च. (तय)
 तरुणीवदनेन्दु 4 87 स. च. (6 सगणस + ग)

तामरस 4.52 स. च. (नजजय)
 तारका 4.85 स. च. (ननररर)
 तोटक 4 45 स. च. (सससस)
 तोणक 4.69 स. च. (रजरजर)
 दक्षिगान्तिका 5 9 अ. च. (s n)
 दोघक 4 29 स. च. (भभभगग)
 द्रुतमव्या 4 115 अ. च. (भभभगग, नजजय)
 द्रुतविलम्बित 4 46 स. च. (नभभर)
 नन्दा 4.7 स. च. (तलग)
 नाराचक 4.16 स. च. (तरलग)
 नारी 4.3 स. च. (म)
 पञ्चचामर 4.74 स. च. (8 pairs of लग)
 पथ्यावक्त्र 4 119 अ. च. (s n)
 पङ्कचतुर्ध्व 4.128 वि. च. (8,12,16,20)
 पुट 4.57 स. च. (ननमय) y 8
 पुष्पिताग्रा 4 116 अ. च. (ननरय; नजजरग)
 पृथ्वी 4 83 स. च. (जसजसयलग) y 8
 प्रचितक (दण्डक) 4.107 स. च. (नन + 7 य
 or other गणस)
 प्रव्यापीड 4.128 com वि. च. (s n)
 प्रभद्रक 4.70 स. च. (नजभजर)
 प्रमाणिका 4.17 स. च. (4 pairs of ला)
 प्रमिताक्षरा 4.47 स. च. (सजसस)
 प्रमुदितवदना 4 50 स. च. (ननरर)
 प्रवृत्तक 5.6 अ. च. (s n)
 प्रहरणकलिका 4 66 स. च. (ननभनल्ला) y 7
 प्रहर्षिणी 4 58 स. च. (मनजरग) y 8
 प्राच्यिका 5.4 अ. च. (s n)
 प्रियवदा 4.48 स. च. (जभजर)
 भद्रक 4 95 स. च. (रनरजरनरलग)
 भद्रिका 4 30 स. च. (ननरल्ला)
 भुजग (दण्डक) 4 106 com स. च.
 (6 ल + 16 रगणस)
 भुजगप्रयात 4.44 स. च. (4 यगणस)
 भुजगविजुम्भित 4 101 स. च.
 (ममतनननरसलग) y 8, 11
 भ्रमरपद 4.86 स. च. (भरनननस) y 9
 मकरलता 4 21 स. च. (मनय)
 मणिकल्पलता 4.78 स. च. (नजरभभग)
 मणिमाला 4.56 स. च. (तयतय) y 6

मत्तक्रीडा 4.96 स.च.(ममतननननल्ला) y 8, 5
 मत्तमयूर 4.59 स. च. (मत्तयसग) y 4
 मदलेखा 4.11 स. च. (मसग)
 मनोरमा 4.25 स. च. (नरजग)
 मन्दाक्रान्ता 4.80 स. च. (मभनततगग) y 4, 6
 मयूरसारणी 4.23 स. च. (रजरग)
 माणवक 4.14 स. च. (भतलग)
 मालती 4.51 स. च. (नजजर)
 मालावृत्त 4.103 स. च. (मतततननययय) y 11
 मालिनी 4.72 स. च. (ननमयय) y 8
 मृगी 4.4 स. च. (र)
 मेघमाला 4 97 स. च. (नन + 6 रगणस)
 यवमती 4.113 अ. स. (रजरज, जरजरग)
 रथोद्धता 4.27 स. च. (रनरलग)
 रुचिरा 4.60 स. च. (जभसजग) y 4
 लताकुसुम 4.93 स. च. (7 भगणस + ग)
 ललित 4.129 com वि. च. (सजसल, नस-
 जग; ननसस, सजसजग)
 लवली 4.128 com वि. च. (16,12,8,
 20 sn)
 लीलाकर(दण्डक) 4.106 स. च. (6ल + 12
 रगणस)
 वंशपत्रपतित 4.84 स. च. (भरनभनल्ला) y 10
 वंशस्थ 4.42 स. च. (जतजर)
 वक्त्र 4.118 वि. च. (s n)
 वर्धमान 4 130 com वि. च. (मसजभगग,
 सनजरग, तजर, नननजय)
 वसन्तचत्वर 4 53 स. च. (6 pairs of लग)
 वसन्ततिलका 4 62 स. च. (तभजजगग)
 वाणिनी 4 77 स. च. (नजभजरग)
 वातोर्मा 4.37 स. च. (मभतगग) y 4
 वितान 4 19 स. च. (s n)
 विद्युन्माला 4.13 स. च. (ममगग) y 4
 विपरीतपथ्यावक्त्र 4.119 वि. च. (s n)
 विपुलावक्त्र 4.120 वि. च. (s n)
 तविपुला 4 127 (s n)
 नविपुला 4.123 (s n)
 भविपुला 4.124 (s n)
 मविपुला 4.122 (s n)
 रविपुला 4.125 (s n)

सविपुला 4 126 (s n)
 विनाला 4.22 स. च. (नमय)
 वेगवती 4 111 अ च. (मसमग; भमभगग)
 वैतालीय 5.1 अ च. (6+रलग, 8+रलग)
 वैश्वदेवी 4.54 स च. (ममयय) y 5
 व्रीडा 4 6 म. च. (यग)
 व्याल (दण्डक) 4 106 स च. (6 ल+10
 रगणस)
 शङ्ख (दण्डक) 4.106 स च. (6 ल+14
 रगणस)
 शशिकला 4 68 स. च. (14 ल+ग)
 शार्दूलविन्नीडित 4 88 स. च. (मसजसततग)
 y 12
 शालिनी 4.36 स. च. (मततग) y 4
 शिखरिणी 4 82 स. च. (यमनसभलग) y 6
 शुद्धविराट् 4 24 स च. (मसजग)
 शुद्धविराट्कप्रभ 4 130 com वि. च.
 (मसजभगग, सनजरग; तजर; नननजय)
 श्येनिका 4 31 म च. (रजरलग)
 समानिका 4 18 स. च. (4 pairs of गल)

समुद्र (दण्डक) 4.106 com स. च.
 (6 ल+15 रगणस)
 सिद्धिका 4.91 स. च. (नजभजजजर)
 सुभद्रक 4.98 स च. (8 भगणस)
 सुमुखी 4.32 स च. (नजजलग)
 सुवदना 4.90 स. च. (मरभनयभलग) y 7,7
 सोमराजी 4.10 स. च. (यय)
 सौम्या 4 130 com वि. द्वि. (16 ग, 32ल)
 सौरभक 4.129 com वि. च. (सजमल,
 नसजग, रनभग, सजसजग)
 स्त्री 4.2 स. च. (गग)
 स्वधरा 4.92 स. च. (मरभनययय) y 7, 7
 स्वविणी 4 43 स. च. (4 रगणस)
 स्वागता 4 28 स. च. (रनभगग)
 हसपदा 4.100 स. च. (तयभभनननग) y 10
 हसमाला 4.12 स. च. (रगग)
 हरिणी 4.81 स. च. (नसमरसलग) y 6,4
 हरिणोद्धता 4.114 अ. च. (सससलग,
 नमभर)
 हल्मुखी 4.20 स. च. (रनस)

VI. INDEX OF STANZAS (in Appendixes I to III)

NB —AS = Jinaprabha's definitions, printed in bold type in App III, AST = Text of Ajitasāntistava, printed in smaller type in App III, CK = Chandahkośa of Ratnaśekhara in App II, N = Nanditāḍhya's Gāthālakṣana in App I The figures refer to the number of stanza

अंबरतरवियार	AST 26	कुंभारी लोहारी	N 35
अजियजिणसुह	AST 4	कुम्भिकुभविन्ममह	N 81
अजिय जियसव्व	AST 1	कुरुज्जणवयहत्थिण	AST 11
अजिय जियारि	AST 10	खित्तयच्छदं चउपय	AS 26
अडकलरगणो लहुगुरु	AS 54	गयरहतुरग	N 77
अडवीसमत्त निरुत्त	CK 18	गाहत्ति ताव सिद्ध	N 17
अप्पिज्जउ जणयसुया	N 29	गाहाइ दले चउचउ	CK 52
अभय अणहं	AST 21	गाहासु च समाइ	N 14
अरहरइतिमिर	AST 7	गाहिणि त्रासट्टीए	N 63
असुरगरुल	AST 20	गाहो गाहविगाहो	N 61
आइल्ले दीहा ल्हू	CK 22	गाहो चउवन्नाए	N 62
आईऊएओअं	N 3	गुरुमइजा मज्झगया	N 19
आगया वरविमाण	AST 22	गुरुलहुचनवग	AS 14
आजोयणाट्टियाण	CK 1	गुरुलहुदुटगणपणग	AS 8
इक्क सल्लणा सावलि	N 87	गुरुलहुयअक्खराण	N 2
इक्कक्खखरवुड्ढी	N 43	चउदहमत्ता दुन्नि पय	N 82
इक्खवागविदेह	AST 13	चउपइ इक्कु जमक्कुवि	CK 41
इय पाइयच्छाण	CK 74	चगणेगारसगुरुगो	AS 28
उत्तमतिल्याहिं	N 58	चगणो टगणचउक्क	AS 32
उब्भडमिउडिमग	N 79	छटवसा दीहपरा	CK 3, N 54
उभओअत्तगुरुहिं	N 48	छत्तचामरपडाग	AST 32
एए चेव वियप्पा	N 13	छव्वीस पत्थारय	CK 55
एओक्कारपराइ	N 4	ज सुरसन्ना	AST 23
एव तवव्रल	AST 35	जह वाससय	N 67
एग हाऊण लहु	N 53	जरमरणरोग	N 22
एसोवि विही जीए	CK 66	जसु पइपइहिं निवध	CK 12
एसो विही य जीए	CK 65	जह वाणी तह पागी	N 11
कमला तिहिं लहुएहिं	N 42	जह वेसाण न नेहो	N 31
कमला ललिया लीया	N 40	जाइ लसति गुणेहिं	N 57
कविदर्पणमुपजीव्व	AS 35	जाणेसु सट्टाइ	CK 11
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किरियाविहिसचय	AST 5	जाओ हरइ कलत्तं	N 28

जिणधम्मो मोक्खफलो	N 65	नेग्गमन्ता दुत्तिपय	N. 84
जिणवयणमुवगायाण	N 25	नेग्गमन्ता निम्मपट	CK 21
जीए पुण पढमतट्ज्ज	CK 63	तेपि न दुट्ठत्त	N 23
जीसे ढलेमु ढोसु	CK 61	थागोहत्थिया थला	N 27
जीसे ढो पुरिमंढे	N 20	शुयवदियत्ता	AST 30
जीसे न एगवीसा	N 10	शोनामि सव्वज्जम	N. 66
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जीमे वारसमत्तो	N 18	दह मत्त पउ किञ्ज	CK. 17
जो जम्म होद उवग्गि	N 50	तीर माणुत्ताण	N 5
टगणचउक्क लहुगुरु	AS 18	दुड्या छट्टे पढमाउ	AS 2
टगणदुगं लहुगुरुणो	AS 10	दुल्लहुगुवट्टल्लहुगुरु	AS 21
टचउक्के नववारस	AS 33	दुल्लहुदुल्लहुगुरु य	AS 20
टदुल्लहुदुगुरु पढमं	AS 12	देवदानविदच्चट	AST 11
टपणग जलहुगुरु	AS 19	देवसुंदरीहि पाय	AST 28
टपणगं दोन्नि गुरु	AS 27	ढो वैया सिह्खुत्त	N. 80
ठवि पउमावत्ती	CK 50	ढोहा छट्ट तिन्नि पव	CK 33
ठाणच्चुयाण सुट्ठारि	N 39	ढोहा छट्ट जि दुदल पढि	CK 27
ठामि ठामि चउपय	CK 49	ढोहा छट्ट जि पढम पढि	CK 26
डुमिलाहि पयासम	CK 16	ढोहा छट्ट जि पढम पढि कच्चट	CK 31
त च जिणुत्तम	AST 8	धुयल्लहुभक्खर	N. 71
त त्रहुगुणप्पसाय	AST 36	नट्ट वीरजिणेसरह	N 85
त महासुणिमह	AST. 25	नमह भुयइद	N. 69
त मोएउ य नदि	AST 37	नमिऊण चलग	N 1
त सति सतिकर	AST 12	नरायपाय वीस मत्त	CK 14
तगणो टगणो लहुगुरु	AS 16	नायाण ईसेण	CK. 4
तगणो पगणो तगणो	AS 30	निउण जिणवयणसुइ	N 21
तचपतट्टदुग	AS 0	निवडियधारानिवहो	N 68
तट्टट्टदुल्लहुदुगुरुथा	AS 13	निसुणि चढमुहि	N 76
तट्टट्टचउटोततिग	AS 22	नेया मत्ताछदे	AS 1
तमह जिणचंद	AST 29	पचम लहुय सव्व	N 91
तित्थवरपवत्तय	AST 18	पंचम लहु सव्वत्थ	AS 3
तिहिमत्त मत्त जहि	CK 28	पंचावन्ना वन्ना	N 34
तिहिहिं मत्तउ पढमु	CK 34	पइ पइ अन्नु जमक्कु	CK 42
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तीसाए ज अहिय	N 45	पइपइ लहु सयल	CK 8
तीसा जा पणवन्ना	N 44	पइपइ होइ मत्त	CK 35
तुय पुत्तिमचद	N 75	पए पए सु तीस मत्त	CK. 15
तुरंगम आउसमा	CK 6	पगणो टदुग गुरुणो	AS 24
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पदमयतद्वयय	N 12	लच्छी विप्पी मेहा	CK 60
पदमाई चउभेया	N 49	लद्वउ मिच्चु भमंतएण	N 83
पदमे टट्टुगुरु एव	AS 23	ललिययरमिलिय	CK. 59
पदमो वारहमत्तो	N. 16	लहुअक्खर दुरहिय	N 70
पट्टिऊण पदम गाहा	CK 38	लहुअक्खरोहि	N 52, 53a
पत्थारह्दसखा	CK 71	लहुचदुगटगणलहुगुरु	AS 20
पत्थारमाणसेय	N 51a	लहुतराणचउग	AS 7
पत्थारवित्थराण	N 51	लहुदुगुरुटगण	AS 5
पयचारि ठविज्जहि	CK 36	लहू सोलसा दीह	CK 9
पयडेह् छंदसखं	CK 73	वट्टिऊण थुणिऊण	AST 24
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पयपयह् मत्त	CK 30	वट्टति गमणादियहा	N 64
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पुरिसा जह्	AST 6	ववगयमगुल	AST 2
पुव्व कहासु सुव्वह्	N 30	विजयकच्छो	CK 19
पुव्वद्वउ पट्टि	CK 48	विणओणयसिर	AST 19
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वारह मत्ता विसमपय	N 86	विमलससिकला	AST 15
वालाओ हुति कोऊ	N 56	वियमियजलरुह्	N 90
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विंवेट्ठीए तीए	N 72	विसमे कलाण छक्क	AS 15
विंवि पय सोलस	CK. 20	विसमेसु दुन्नि टगणा	AS 4
वे गोरा वे सामला	N 89	वीरवर सभमराण	N 15
भट्टं दमीसराण	N 24	वेयमिए भगणे हु	CK 5
भमरु भामरु समरु	N 88	सगणा इह तोटक	CK 7
भरनभनगणलहुगुरु	AS 17	सगवीस सगवीस	CK. 69
भूचदक्कमरुगणा	CK 2	सट्टि थ मत्तह	CK 40
मत्त अस्सीह् रगण्ण	CK 10	सत्त सरा कमलत्ता	N 8
मत्त इय्यारह् मिलिय	CK 29	सत्ते य सया अजिय	AST 16
मत्त हुवड् चउरासी	CK. 17	मन्वगुरुएहि विप्पी	N 33
मत्तापमाणमज्झा	N 46	सव्वदुक्खप्पसतीण	AST 3
मत्ता भन्नह् करिमो	N 47	सव्वाए गाहाए सत्ता	N 6
माला वाला हसी	CK 57	मव्वाए गाहाए भोळस	N 7
मुणि ठा गुरु तत्थ न जो	AS. 1a	सव्वाण दीहा	CK 44
मुह्जहणसयल	N 38	ससिमत्तपरिट्टउ	CK 45
मेरुसिहरमि न्हाण	N 60	सहावलट्ठा	AST 33

सहि वद्वियावि गेहमि	N 59	सोमगुणैरि पावद	N 17
सा पुण वित्तेसल्ला	CK 67	सोळसमत्तउ जहि	N 71
सामनेग वारस	CK 51	सो सोरट्टउ जाणि	CK 25
सायारपिव परमेसरेण	N 55	दनु वगहु गयदु	CK 23
सावर्त्थीपुव्वपत्तिव	AS 1 9	हा द्वियव वि विग्गसि	N. 26
सुच्चिय छप्पयवध	CK 13	हेलाए सनद्धो	N 73
सो च्चदायगि छदो	CK 39	होइ हु छन्वीस	N 88
सो च्चदायणु छदु	CK 32		

VII. INDEX OF METRES (in Appendixes I to III)

NB —AS = Jinaprabha's definitions in App III, CK = Chandahkośa in App II, N = Nanditādhyā's Gāthālakṣana in App I The figures refer to the number of stanza, those within the brackets refer to the number of Mātrās as in Index IV, letters within the brackets refer to the well-known Akṣara-Ganas
 अ. च. = अर्धसमचतुष्पदी स. च. = समचतुष्पदी, वि. च. = विषमचतुष्पदी, स. द्वि. = समद्विपदी, वि. द्वि. = विषमद्विपदी. s = see

अडिल दीपक AS⁴ 26 स. च. (6, 4, 4, 5)
 = क्षिप्तक I with a common rhyme
 अडिला CK 41 स. च. (16) s मडिला
 and KD 2 21 4
 अपरान्तिका AS 34 स. च. (8, २, ल्वा)
 s KD 5 7
 अवदोहक N 86-87 अ. च. (12-14)
 आभाणक CK. 17 स. च. (21)
 आर्लिगनक AS 6 स. च. (6 सगणस)
 उद्गाथ N. 61, 66-67 स. द्वि. (30)
 s उपगीति KD 2 9
 उद्गाथ CK. 28 अ. च. (15-11) s सदोहक
 KD 2 16
 उद्गीति N 27 वि द्वि (27-30)
 उपगीति CK. 69, N 28, s KD 2-9
 उपचूलिक CK 27 अ. च. (13-21)
 उपदोहक N 84-85 अ. च. (13-12)
 एकावली CK. 47 स. च. (5, 5)
 कामिनीमोहन CK. 10 स. च. (5 × 4)
 s मदनावतार KD 2 22
 किसलयमाला AS 19 स. च. (4 × 5, ISI, IS)
 कुण्डलिक CK 31, cf द्विभङ्गी KD 2 35 =
 दोहा + काव्य or वस्तुवदन
 कुण्डलिनी CK. 38 = गाथा + काव्य or वस्तुवदन
 कुसुमलता AS 15 अ. च. (6 + रय, 8 + रय)
 s औपच्छन्दसक KD 5 2
 क्षिप्तक (I) AS 24 स. च. = (6, 4, 4, 5)
 क्षिप्तक (II) AS 25 स. च. = रथोद्धता
 s KD 4 27
 खिचितक AS 17 स. च. = वशापत्रपतित
 s KD 4 84

गाय N 28, 64, = उपगीति s KD 2 9
 गाथा AS 2-3, CK 51-61 N 6-16,
 30-43 and 65
 गाथिनी CK 70, N 68 अ. च. (30-32)
 गीत CK 18 स. च. (28)
 गीति CK 68 N 26 स. द्वि. (30)
 घत्ता Ck 43 अ. च. (18-13), but
 s KD 2 29-30
 चतुष्पदी CK 37 स. च. (30) s लघुचतुष्पदी
 चन्द्रानन N 76 = मदनावतार KD. 2 22
 चन्द्रायण CK 32 = दोहा + मदनावतार
 चन्द्रायणी CK 39 = गाथा + मदनावतार
 चपला गाथा CK 64-66, N 19-20, 23-25
 चित्ररेखा AS 13 वि. च. (I & II = 5, 4, 5,
 4, 4, IIS, IIIrd = 5, 4, 5, 4 × 3, IIS,
 IVth = 5, 4, 5, 4 × 2, 3, S)
 चित्राक्षर AS 27 अ. च. (I st and IVth =
 4 × 5, SS, II and III = 4 × 6, S)
 चूडामणि CK 48 वि. च. (13, 11, 12, 15 =
 दोहार्ध + गाथोत्तरार्ध cf वेरालक)
 चूलिका CK 26 अ. च. (13-16)
 s. चूडालदोहक KD 2 17
 डुमिला CK 16 स. च. (8 सगणस)
 तोटक CK 7 स. च. (4 सगणस), s KD 4 45
 ढण्डक CK 30 स. च. (4 × 8)
 दोषक CK 5 स. च. (4 भगणस), cf KD 4.29
 दोहा CK 21, अ. च. (13-11), s KD 2 15
 दोहा N 82-83, 88-90 अ. च. (14-12),
 s VJS 4 27
 द्विपदी CK 35, N 78-79, स. च. (28)
 s KD 2 24
 नन्दित AS 29 स. च. (ससग)

नाराच (I) CK 14, 46 स. च. (8 pairs of IS),
s पञ्चचामर KD 4 74

नाराच (II) AS 14, undivided into Pādas,
but consisting of 40 pairs of SI

नाराच (III) AS 28 undivided into Pādas,
containing 41 pairs of SI and 4 pairs of
IS, 3 short and 2 long letters interspersed
with them

नाराच (IV) AS 31, undivided into Pādas,
containing 72 pairs of SI

नाराच पञ्चचामर CK 15 स. च
(10 pairs of IS)

नाराच सोमकान्त CK 14, s नाराच (I)

पञ्चचामर नाराच s नाराच पञ्चचामर
पथ्या गाथा CK 62, N 18 वि. द्वि. (30-27)

पद्धतिका CK 36, N 74-75, स. च. (16)
s KD 2 22

पद्मावती CK 50 स. च. (4 × 8, avoid ज)

प्रमाणिका CK 46 स. च. (जरल्लग) s KD 4 17

बहुल CK. 8, स. च. (3 नगणस)

वेसर CK 20 अ. च. (Ist & IIInd = 16,
IIIrd & IVth = 15)

भासुरक AS 30, s note, a द्विभङ्गी.

भुजंगपरिरगित AS 16, अ. च. (12-14)

भुजंगप्रयात CK 9, स. च. (यययय)
s KD 4 44

मडिला CK 41-42, स. च. (16) s KD 2 21

मदनाकुल CK 11 स. च. (तततत)

मदनावतार N 76 स. च. s कामिनीमोहन

मागधिका AS 5, अ. च. s KD 2 18

मालती CK 49 स. च. (21)

मेहाणी CK. 44 अ. च. (I and II = 8 long,
III and IV = 6 long, 1 short, 1 long
letters)

मौक्तिकदाम CK 6 स च (4 जगणस), but
s KD 2 2 and note

रत्नमाला AS 23 स. च. (4 × 8)

गढक CK 31, = मात्रा; s. KD. 2.27-28

गसाकुल CK 29 (a द्विभङ्गी : श्यामणक + ऋण)

गसानन्दित AS. 12 वि. च. (12, 12, 11, 10)

रासाट्टुधक AS 10 वि. च. (11, 15, 12, 15)

रोडक CK 13 स. च. (24) s वस्तुवदन KD 2 25

लघुचतुष्पदी CK 40 स. च. (15) s चतुष्पदी

ललितक (I) AS 18 वि. च. (19, 19, 19, 20)

ललितक (II) AS 32 स. च. (21) s गलितक
KD 2 23

वस्तुक N 80 स. च. (24) s वस्तुवदन KD. 2 25

वस्तु CK 34 = (गढक + द्रोहा) s KD. 2 35
= रज्जु s VJS 4 31

वानवासिका AS 33, स. च. (16) s KD 2 20

विगाथा CK. 67, N 27, 64, s उद्गीति KD 2 9

विजयक CK. 19 स. च. (8)

विद्युद्विलसित AS 21 स. च. (IIS, IIS)

विपुला गाथा CK 63, N. 18 वि. द्वि. s KD 2 7

वेगलक CK 33 वि. च. (13, 11, 13, 15)
cf चूडामणि above

वेष्ट AS 9, 11, 22, s notes

श्लोक AS 4, N 90 91 स. च. (8 अक्षरस)

पट्टपद CK. 12 (= रोडक + उद्दाल) s KD
2 33 and सार्धच्छन्दम्

सकीर्णा गाथा N 29

नगतक AS 7 वि. च. (22, 22, 22, 25)

सार्धच्छन्दम् N 80-81, s पट्टपद

सुमह AS 20 स. च. (13, s note)

सोपानक AS 8 स. च. (5 भगणस, S)

सोमकान्त नाराच CK 14, s. नाराच सोमकान्त

सोमकान्त CK 4 स. च. (ममगण) s विद्युन्माला
KD 4 13

सोरष्ट CK 25 अ. च. (11-13)
s अवदोहक KD 2 15

स्कन्धक N 69-73 स. द्वि. (32) s KD. 2 9

हक्का CK 45 स. च (30, yati 18)

APPENDIX I

श्रीनन्दिताढ्यकृतं गाथालक्षणम् ।

NB—I had edited this work of Nanditāḍhya from three mss, two from Ahmedabad (A and B) and one from the BBRA Society's library (C), in the Annals of BORI, Poona, 1933. The two Ahmedabad mss contain a brief avacūri besides the text, while the Bombay ms contains only the avacūri, with only the Pratīkas of the stanzas of the Text. For the present edition I have consulted three more mss, two of which contain only the text and one contains only the avacūri like the Bombay ms. Of the three which contain only the text, one (D) belongs to the Bombay University library and the other two (F & G) are from the Baḍā Upāśraya, Bikaner. The ms containing only the avacūri (E) is also from the same Baḍā Upāśraya, Bikaner. The Bikaner mss were procured for me by my friend Upādhyāya Vinayasagar of Kota, to whom I am deeply obliged.

I am giving brief extracts from the avacūri in C supplemented occasionally by those from the Ahmedabad ms A and Bikaner ms E. These latter are given in brackets. In noting down the variants, I refer to the number of the stanza and its Pāda, assuming that it has 4 Pādas. Usually, only the word with a different spelling is reproduced and only rarely the word in whose place the variant occurs is also given.

नमिऊण चलणजुयल नेमिजिणिदस्य भावओ पयओ ।

गाहालक्खणमेय वुच्छामि गुरुवएसेण ॥ १ ॥

गुरुयलहुयक्खराणं छेयत्थ माइय च वोच्छामि ।

पुव्वायरियकयाण पाइयक्खोवओगीणं ॥ २ ॥

आइऊएओअं एए गुरुअक्खरा मुणेयव्वा ।

अइउत्ति य लहुयाइं संजोयपरो य जो वओ ॥ ३ ॥

एओकारपराइं अंकारपर च पाइए नत्थि ।

वसयारमज्झिमाणि य कचवग्गतवग्गनिहणाइ ॥ ४ ॥

दीह साणुस्सार संजोयपरं च अंतिमिल्ल च ।

एयाइं जाण गुरुअक्खराइ सेमाइ लहुयाइ ॥ ५ ॥

सव्वाए गाहाए सत्तावन्ना हवति मत्ताओ ।

अग्गद्धंमि य तीसा सत्तावीसा य पच्छे ॥ ६ ॥

सव्वाए गाहाए सोलस अंसा अवस्स कायव्वा ।

तेरस चउरोमत्ता दो य दुमत्तेगमत्तो य ॥ ७ ॥

पयओ प्रयत ॥ १ ॥ केन पूर्वाचार्यक्रमेण ॥ (पूर्वाचार्यकृताना E) ॥ २ ॥ सयोगेन परः प्रकृष्ट-
श्रमया परः क्षमापर इतिवत् । सोपि लघुर्जेयः । (सयोगपरो वर्णः सोपि गुरुर्जातव्यः E ।) ॥ ३ ॥

* १ जुमल, ० १ गुरुलहुअअ० AB, गुरुअलहुअ० FG, २ छेयत्थ AB, वुच्छामि FG, ३ क्रमेण for
कयाण C, ३ ३ लहुआइ F, ४ १ एओकार AB, २ पाइय नत्थि F, ३ वसयाण AB, मज्झयाणि G, ५ ० संजोयपर
F, अतिमेल AB, अतिमेल FG ४ लहुआइ F, ७ ३ तेरह G, ४ दुय D

सत्त सरा कमलता नहघणउट्टा विमेहया विसमे ।
 तह वीयदे गाहाछट्टंसो एगमत्तो य ॥ ८ ॥
 जा पढमतहयपचमसत्तमअंसेसु होइ गुरुमज्जा ।
 गुच्चिणिया विणु पइणा गाहा दोसं पयासेइ ॥ ९ ॥
 जीसे न एगवीसा न य चउवीसा न एगवन्ना सा ।
 मत्ता भवेइ लहुइ सा जाण विणस्सए गाहा ॥ १० ॥
 जह वाणी तह पाणी वियरइ छट्टमि गुरुयलहुप्पहिं ।
 जत्थ विलवइ वाणी पाणी वि विलवए तत्थ ॥ ११ ॥
 पढमइतइययपंचमसत्तमअंसा चउच्चिहा हुति ।
 दोगुरु-निहणाइगुरु-सच्चलहू चेव अवरुद्धा ॥ १२ ॥
 एए चेव वियप्पा वीयचउत्येसु मज्जगुरुसहिया ।
 छट्टोत्थ नवरि अंमो गुरुमज्जो सच्चलहुओ वा ॥ १३ ॥
 गाहासु च समाइ खययकब्बेसु तह य विसमाइ ।
 नत्थि लहुअक्कराइ छट्टमि ठविज्जमाणाइ ॥ १४ ॥

गाहा-उदाहरण जहा—

वीरवर सभमराणां कमलदलाण च तुम्ह नयणाण ।
 मुणिवइ मुणियविसेला अच्छीसु तुहं रमइ लच्छी ॥ १५ ॥
 पढमो वारहमत्तो वीओ अट्टारसासु मत्तासु ।
 जह पढमो तह तइओ दसपचविभूसिया गाहा ॥ १६ ॥
 गाहत्ति ताव सिद्ध होइ विरामेण सा पुणो दुविहा ।
 पच्छा विउला अंसयवसेण चवलावि सा तिविहा ॥ १७ ॥
 जीसे वारसमत्तो पढमो तइओ य दो समा पाया ।
 सा पच्छा विउला उण ऊणाहियपायसंजुत्ता ॥ १८ ॥
 गुरुमज्जा मज्जगया गुरुयाण दुणह दुणह जत्थ सा ।
 वीय चउत्य य जुत्ता दोसुवि अद्वेसु सा चवला ॥ १९ ॥

(शराश्रुतुर्मारुपा अशाः A । सत्त स्वरा गणा भवन्तीति क्रियाध्याहारः । स्वरशब्देनात्र गणा ज्ञातव्याः E ।) कमलान्ता गुरुर्यन्ताः । नह सर्वलघुः । वनो मेघशब्देन जगणो वा मध्यगुरुः षष्ठमे स्थाने भवति । विमेहया मेघरहिता जगणरहिता इत्यर्थः ॥ ८ ॥ यथा वाक् तथा पाणिर्हस्तचालनमपि गुरुलघुभिः कृत्वा छन्दसि विचरति प्रवर्तत इत्यर्थः । (यथा येन प्रकारेण वाणी उच्चाररूपा भाषा गुरुलघुभिरक्षरैः कृत्वा छन्दसि विचरति चलतीत्यर्थः । तथा तेन प्रकारेण पाणिरपि हस्तोपि गुरुलघुभिरक्षरैर्विलम्बते विलम्ब करोति E । पाणिशब्दोद्यवाच्येव न हस्तवाची A) ॥ ११ ॥

९ ३ पयणा for पइणा F, १० ३ न होइ for भवेइ DF, ११-२ गुरुय F, गुरुय G, ३ विलवए for विलवइ AB, १० २ पढमइतइय A, १३ ३ छट्टोत्ति D, १४ ४ ठविज्जमाणमि FG, १६ १ वारसमत्तो F, २ अट्टारसेहि नायवो G, ४ पन्नरसविभूसिया A; दस dtopped in F, १७ ४ विही तिविहा D, १८ २ तइओ य D, ४ उणाहिय० AD, १९ २ गुरुयाण G

लीसे दो पुग्मिद्वे सुहचवला नाम मा भवे गाहा ।
जहणचवला य निहणे बुच्छामि निदरिसणाइ से ॥ २० ॥

पच्छोदाहरणं जहा—

निउणं जिणवयणसुइ जे वि य जाणति जे वि य करेति ।
सा नेसि पुरिमाण नियय पच्छा हवइ पच्छा ॥ २१ ॥

विउलोदाहरणं जहा—

जरमरणरोगकलिकलुसविविहससारसागराहि नर ।
तारिज नवरि जिणसत्थवाहवयण तरी विउला ॥ २२ ॥

सव्वचवलोदाहरणं जहा—

तेसि न दुल्लहाइ सुहाइ जे वीरसासण पवन्ना ।
दत्ता तवेण जुत्ता सुए य भित्तव्वए चवला ॥ २३ ॥

सुहचवला जहा—

भइ दमीसराण जिह्वदिया जे जिणिदवयणन्नु ।
वयणाइ कुहम्मीण हणाति नयहेउसुहचवला ॥ २४ ॥

जहणचवला जहा—

जिणवयणमुवगयाण न हरइ हिययाइ महलिया का वि ।
निच्चपि जा सुरुवा हविज्ज सा जहणचवला वि ॥ २५ ॥

गीइं जहा—

हा हियय कि विसूरग्गि रूव दट्टण परकलत्ताण ।
पावेण नवरि लिप्पसि पाव पाविहिमि त न पाविहिसि ॥ २६ ॥

उग्गीइं जहा—

यणदोहलिया वाला भरइव लावन्नसलिलोह ।
रमणालवालनिग्गयरोमावलिबल्लरि व सिंचेइ ॥ २७ ॥

उवगीइं जहा—

जाओ हरइ कलत्त वडुदुनो भोयण हरइ ।
अत्थ हरइ समत्थो पुत्तसमो वेरिओ नत्थि ॥ २८ ॥

सा पथ्या पथ्यरूपा भवति । हितकारगत्वात् । (तेषा पुरुषाणा नियत पश्चात् पथ्या भवति पथ्यभोजन प्राया भवेत् E । पूर्वपथ्यापरपथ्याभेदः स्वयभूल्लन्दसो ज्ञेय A) ॥ २१ ॥ अन्यच्च ये निजहेतौ जिनवचने मुखचपला वाचाटा इत्यर्थे । जिनवचनस्थापने जेतुमशक्याः । (तत्र नया नैगमादय सप्त हेतूनि च उदाहरणानि तैर्मुग्घे चपला वक्तारो ये E) ॥ २४ ॥ हा इति खेडे । कि विपीठसि ॥ २६ ॥ काचिद्वाला लावण्यसलिलौघ समूह विभर्ति । स्तनदोघटीसहिता । कमिव । सर सरोवर इव । (स्तनावेव दोहनिके यस्याः सा स्तनदोहनिका त्राला लावण्यसलिलौघ भरतीव E) ॥ २७ ॥

२० ४ निदरिसणाइ ABG, २१ १ वयणसुइ F, २ करति F, २२ २ सागगउ G, २४ २ जियदिया DFG, जिणदवयणेन B, ० वयणेण D, ४ नियहेउ C, २५ ३ सरुवा FG, ४ हविज्ज जा ABG, २६ १ विमूरसि D, ४ पाविहिसि-पाविहिसि F, ज कलत्त न न पाविहिसि A, २७ १ दोहणिया G, २ सर इव C, लावण्य F, २८ २ वडुदुय for भोयण DFG

संकिण्णोदाहरणं जहा—

अप्पिज्जउ जणयसुया अणुणिज्जउ राहवो पयत्तेण ।
आयड्ढियचावकरा जाव न पाविति दुज्जया रामसरा ॥ २९ ॥

गाहा जहा—

पुवं कहासु सुव्वइ लक्खं किर देइ विक्कमाडच्चो ।
पणयकुवियाइ सुदरि सवायलक्ख तए दिज्जं ॥ ३० ॥
जह वेसाण न नेहो जह सच्चं नत्थि कामुयजणस्स ।
तह नंदियड्ढभणिणए जिह किह तिह पाइए नत्थि ॥ ३१ ॥
विप्पी खत्तिणि वइसी सुदी सहिया य हुति चत्तारि ।
छदं निदरिसण चिय बुच्छामि अज्जोपर तासि ॥ ३२ ॥
सव्वगुरुएहिं विप्पी आइमगुरुएहिं खत्तिगी होइ ।
अंतिमगुरुहिं वइसी सुदी सव्वेसु लहुएसु ॥ ३३ ॥

विप्पी जहा—

पचावन्ना वन्ना गाहाण नेय हुति उट्ठेण ।
तीसाए हिट्ठेणं सक्को सक्कोवि नो काजं ॥ ३४ ॥

खत्तिणी जहा—

कुभारी लोहारी वाणीए च्चेव होइ वधारी ।
जह किरि कलववहरियय न हु हसिरय अवरकलरहिच ॥ ३५ ॥

मन्द्रोदरी रावण प्रति कथयति—हे रावण जनकसुता अर्प्यताम् । यावत् दुर्जया रामशरा. आकर्षित-
चापकरान्न प्राप्नुवन्ति । (हनुमान् रावण प्रत्याह—भो रावण आकर्षितचापकरा. आकर्षित चाप कुर्वन्तीति
यावद्रामशरा न प्राप्नुवन्ति नायान्ति E । एतल्लक्षणं स्वयभूच्छन्दसो ज्ञेयम् A) ॥ २९ ॥ (त्वया
सालक्तक. अलक्तकेन सहितः पादो दत्त. E) ॥ ३० ॥ तथा नन्दिताद्व्यशास्त्रकथितामिप्राये यर्हि कर्हि
तर्हि प्राकृते शब्दत्रय नास्ति । (ननु गाथाछन्द.शास्त्रमिदं गाथा च शुद्धप्राकृत एव भवति । ततश्च
जिहकिहितिहेत्यादयोपभ्रंशा. स्युर्न वा इत्यागङ्गा परिहरन्नाह—जहेति A) ॥ ३१ ॥ कुम्भारी कुम्भारिका
लोहकारिका तत्समानवाण्या भाषया जल्पन् सन् पुमान् पापसवन्धकारी भवति । यथा किल व्यवहियते सति
अर्थे तथैव अपरकलारहिता लोकैरुपहस्यते । (शब्दमात्रेणैवासा विजातित्व नल्पपरकलाग्रहे । एता अपि
सुजातय एव शोभन्ते । तस्मादुत्तमजातिरिति स्मयो न न्याय्य. । कलाकौशलमेव प्रमाणम् । कलाव्यवहारिक
हसनशील इत्यामन्त्रणद्वय कस्याप्यात्मत्रह्मानिन A । यथा किल कलाव्यवहृतिर्यासामिति गम्यते ।
अपगकलाग्रहे न हस्यते । अपि तु हस्यत एव E) ॥ ३५ ॥

२९ सकीर्णोदाहरणं यथा FG, सकार्णको० D, २९ ? जणयसुया F ३ आयड्ढिय D, चावसरा BDH,
४ पावति D, ३० गाथोदाहरणं जहा AB, ३०.१ सुव्वइ D, २ किरि for किर F, ३ पणयकुवियाण D, ३१ २
कामुअजणस्स F, ४ पाइय DE, ३२ १ वयसी for चग्मा DE, ३ विय ABC, ३३ २ नरुएहिं F खत्तिणी D,
३ वयसी DE, ३४.२ हिट्ठाण F, ३५ ३ किल AB, ववहारिय DF, ४ हसिरिय D, हसियइ CEG, अवरक-
लगहणे ABEG

वहसी जहा—

— वरकरिवर-वरहयवर-वररहवर-विलयनिवहसुहसुहयं ।
भोत्तु राया रज्ज पच्छा विक्ख गहिस्सामो ॥ ३६ ॥

सुदी जहा—

६ विमलजग्गकिरणधवलियमहियल सुगनिवहनमियकमजुयल ।
तिहुयणमिरिवग्गलहर मणहरगुणनिलय जिण जयहि ॥ ३७ ॥
मुहजहणसयलचवला पच्छा विडला य विप्पित्तिणिया ।
वहमी सुदी मीसा दग्ग गाहा हुति छट्ठमि ॥ ३८ ॥

मीमोदाहरण जहा—

ठाणच्चुआण सुदरि मडलरहियाण विहवचत्ताण ।
थणयाण सुपुरिणाण य को हत्थ देड पडियाण ॥ ३९ ॥

अहवा छवीसं भेया गाहाण जहा—

कमला ललिया लीला जुण्हा रभा य मागही लच्छी ।
विज्ज माला हसी त्सिलेहा जण्हा सुदा ॥ ४० ॥
काली कुमरी मेहा सिद्धी रिद्धी य कुमहणी धरणी ।
जक्खिणि वीणा वमी गंधवी मजरी गोरी ॥ ४१ ॥
कमला तिहि लहुण्णिं ललिया पचेहि एवमाईंभो ।
विहि विहि वड्ढतेहि कमेण सेसाओ जायति ॥ ४२ ॥
एक्खिक्खरवुड्डी छटा छवीसय सुणेयच्चा ।
गाहाण तीमाए पणवन्ना वड्ढिया जाव ॥ ४३ ॥
तीमा जा पणवन्ना वड्ढतेगक्खरेहिं जा गाहा ।
ट्टिज्ज गुरय इक्क वो दो वड्ढति लहुयाड ॥ ४४ ॥
तीसाए ज अहिय दुगुण काऊण तिन्नि दिज्जासु ।
जित्थियेत्तो पिडो तित्थियमित्ताड लहुयाड ॥ ४५ ॥
मत्तापमाणमज्जा हरित्तु सच्चत्तराडं गाहाण ।
अवसेमं ज चिट्ठ तित्थियमित्ताड गुरयाड ॥ ४६ ॥

कं पुमान् इस्त आवाग् ददाति । अपि तु न कोपीत्यर्थः ॥ ३९ ॥ इदानीं त्रिभिर्गाथाभिः
शास्मलिप्रस्तारं कथयति—कम० ॥ ४२-४४ ॥

३६ २ नरविलयनिवहसुहय D नरविलयनिवहसुहसुहय F, ३७ १ विमलजलकिरण D, २ कमजुअल F,
३ तिहुयण F, ३८ १ जगण DF, २ वयसी D, ३९ मिसमोदाहरण AB, ३९ १ ठाणच्चुआण D, ठाणच्चुआण F,
२ वहव for विहव D, ४० २ जोण्हा DF, ४ सुदा for सुदा D, ४१ १ कुमारि DFG, २ कुसुहणी E, धरिणी
D, ३ रमी for वमी D, ४ गोरी for गोरी F, ४२ ४ मेसाड F ४३ १ इक्खक्खर AB, इक्खक्खर E,
एक्खिक्खर F ४४ ३ ट्टिज्ज D, गुरय F, ४ लहुयाड ABF, ४५ २ तिण्णि AB, ३ जित्थियमित्तो DG, जित्थिय-
मित्त F, ४ लहुयाड F, ४६ ४ गुरयाड G

मत्ता भन्नइ करिसो करिसचउक्कं पलं वियाणाहि ।
चउदसपलाइ गाहा तोलिजंती सकरिसाहं ॥ ४७ ॥

उभओअंतगुरुहिं रहिया छट्टसण्ण वीयद्धे ।
सेत्ता तेरस अंसा विसमग्गमा तेसु अहिगारा ॥ ४८ ॥

पढमाइं चउभेया वीओ तुरिओ य हुति पचविहा ।
छट्टसो हुविगण्णो गणणविही इत्थ कायच्चो ॥ ४९ ॥

जो जस्म होइ उवारि सो गुन्नो हिट्ठिमो गुणायारो ।
हिट्ठिमउवरिसगणणा नेयच्चा जाव तेरग्गसो ॥ ५० ॥

पत्थारवित्थराण गाहाण हुति अट्ट कोडीओ ।
एगुणवीस लक्खा वीम सहग्गमा य सच्चग्ग ॥ ५१ ॥

लहुअक्खरेहि रूवूणण्हि अद्धीक्यमि जं सेसं ।
रूवूण तीसजुअं अक्खररासी मुण्येच्चा ॥ ५२ ॥

पुगं हाऊण लहुं तत्तो अद्ध हरित्तु सेसेण ।
अद्धेन सम भणियं नक्खत्त सच्चगाहाण ॥ ५३ ॥

छदवसा दीहपरा कथवि लहुया हवति पयअंते ।
पुओ इहिदिदू विय रहवजणजुत्तिपुच्चो य ॥ ५४ ॥

मात्रा एका कर्षप्रमाणा भवति ॥ ४७ ॥ इदानीं तिसृभिर्गाथाभिः प्रस्तारप्रमाणं ववित—उभ० । (उभओअतिमकमल्यरहिया छट्टस वीयअद्धमि । उभयस्मिन्नर्धद्वयेप्यन्तिमकमलम्भा पप्रशेन च । प्राकृतत्वा-दलोपः । द्वितीयपाठस्तु न्याय्यः । A) ॥ ४८ ॥ एक लघु हित्वा ततो शेषेणावेन सर्वासा गाथाना नक्षत्रं भणित अश्विन्यादि । अयं भावार्थः । त्रिंशदक्षराया गाथाया नियमेन त्रयो लववः तेषामेकोऽपसार्यते । शेषौ द्वौ तयोरप्यर्धमेकस्तेन लववमाद्यमश्विनीनक्षत्रम् । एव सर्वासु गाथासु ॥ ५३ ॥ (गृह प्रथमद्वितीयतृतीयादि-सख्यास्थानं नाम च कमला ललिया इत्यादि A । तावतिम गृह तथा नाम लभ्यते । किं विकल्पेन । गृहाणा नामानि वास्तुशास्त्रतो ज्ञातव्यानि E) ॥ ५३a ॥

४७ २ करसचउक्कं फल F, ४८ १-२ उभओअतिमकमल्यरहिया छट्टस वीयअद्धमि Com in A, ४ विसम-समो D, अहिगारो F, ४० २ अ हुति F, ४ गणणविहि D, ५० २ गुणो हिट्ठिमो य गुणयारो DG, हिट्ठिमो य गुणयारो F, ४ तेरसमे AB, v ५० is dropped in E, ५१ २ D adds नेय before हुति, ४ वीससहग्गमा सच्चग्ग AB, between 51 and 52, A gives the following stanza पत्थारमाणभेयं गाहोर्गाईणं खधपट्टगुणं । दुगुणं गीर्षं उवगीर्षं अद्धय होई ॥ ५१ a ॥ ५३ १ एव हाऊण ABD, ३ अद्धेण F, between 53 and 54, ACE contain the following stanza, F gives only its Pratika लहुअक्खरेहिं रूवूणण्हि अद्धीक्यमि जं सेसं । लवव गाहाणं धरं तद् नाम किं वियपेण ॥ ५३a ॥ ५४ २ लहुया F, पुच्चा य G

प्यारो जहा—

मायार पिव परमेसरेण नाण जुगाइदेवेण ।
वंभीण् पयडियं नियकरेण वभी लिवी जचइ ॥ ५५ ॥

ओयारो जहा—

वालाबा हुंति कोऊहलेण एमेव चवलचित्ताओ ।
दरल्हसियणीओ पुण धरति मयरन्दयरहम्सं ॥ ५६ ॥

इयारो विट्टुओ जहा—

जाई लन्ति गुणेहिं दोसासंग च जाई न सहति ।
ताइ तामरसाइव जयति सुयणाण चरियाइं ॥ ५७ ॥

हियारो विट्टुओ जहा—

उत्तिमनिलयाहिं^१ अमोगसरलपुत्रागविहियसोहाहि ।
ज रेहइ वाहिं वाडियाहिं^२ अंतो कुलचइहिं ॥ ५८ ॥

रच्चजणसंजोए जहा—

सइ वड्डियावि गेहमि पइखण लालियापि दुन्देण ।
सप्यच्च दुहति रणेण दुज्जणा अहह अकयन्त् ॥ ५९ ॥

हच्चजणसंजोए जहा—

मेरुसिहरमि न्हाण यत्तीमिदेहिं^३ कणयकलसेहिं ।
किज्जत धीरजिणस्य तुम्ह दुरियाइं पम्हुसउ ॥ ६० ॥

तहा—

गाहो गाहविगाहो उग्गाहो गाहिणी य खंधो य ।
छव्विहगाहाभेओ निडिट्ठो नटियट्ठेण ॥ ६१ ॥

गाहो चउवज्जाए सत्तावज्जा य भन्नए गाहा ।
विवरीया य विगाहा उग्गाहो सट्ठिमत्तो य ॥ ६२ ॥

(रोहिणीचरितात् । A ॥ ५५ ॥) तामरसानीव कमलानीव । यानि कमलानि गुणैस्तन्तुभिः कृत्वा उल्लास यान्ति । दोषाशब्देन रात्रिमगम न सहन्ते । अत्र इकारो विन्दुयुक्तोपि लघुः कार्य । (पुष्पदन्तचरितात् A) ॥ ५७ ॥ अशोकाः शोकरहिताः सर्ला. कौटिल्यरहिता. पुरुषा एव पुरुषद्विपा नागा एव भोगिनस्तैर्विहिता शोभा यस्या सा तथा तामि. सभर्तृकामि । अत्र छन्दोवशात् विन्दुयुक्तोपि ह्रस्वो लघुर्विहितः । विपुला जाति । (पुष्पदन्तचरितात् A) ॥ ५८ ॥ (पुष्पदन्तचरितात् A) ॥ ५९ ॥ शुष्माक दुरितानि प्रस्फोटयतु दूरीकरोतु । अत्र ह्य अश्रययोगेपि पाश्चात्यो लघुर्विहितः । (न तु तुम्ह पम्हुसउ अत्रापि लघुर्द्रष्टव्य । यत उक्त कथंवि लघुया हवति, कुत्रापि न सर्वत्र B) ॥ ६० ॥ पुनर्गाथाना प्रकारान्तरमाह—गाहो ॥ ६१ ॥ अथुना पण्णा भेदानाह गाथायुगलेन ॥ ६२ ॥ ६३ ॥

५५२ जुआइदेवेण DF, ५६ ओयारो DF, ५६ ३ दरउल्हसियणीओ पुण A, सुण for पुण F, ५९ १ सहि for सह AB, ४ दुयणा for दुज्जणा D, ५९ 59 and 60 interchange places in D, ६०४ तुम्ह for तुम्ह D, पम्हुसउ C, पम्हुमइ DF, ६१ २ गाहिणी D, ४ नटियट्ठेण D

गाहिणि वासट्टीणु चउमट्टीणु य खवओ भणिओ ।
णुणु छच्च विगप्पा गाहाएट्टे विणिट्टिट्ठा ॥ ६३ ॥

गाहो जहा—

वट्टति गमणादियहा जं भणिय त खमिज्जासु ।
अह चिय नत्थि गुणा दोसा विय संभरिज्जासु ॥ ६४ ॥

गाहोनाहरण जहा—

जिणधम्मो सोक्खफलो साम्यसोक्खो जिणेहिं पन्नत्तो ।
नरसुरसुहाइ अणुसंगयाइ इह किमि पलालं व ॥ ६५ ॥

उग्गाहो जहा—

थोसामि सच्चजगजीववच्च अट्टकम्मनिम्महण ।
सुरअसुरनागमहिय सत्तिजिण मयल्लोयसत्तिकरं ॥ ६६ ॥

अश च—

जइ वामसय गोवालिया कुसुमाणि य वचइ मालिया ।
ता कि सहावधियगधिया कुसमेहि होइ सुगधिया ॥ ६७ ॥

गाहिणी जहा—

निवडियधारानिवहो जस्स निरुद्धो फण्डमउडेहि ।
त सुरसुइदसुहलियनाइणिगिज्जतमगलं पान्जिणं ॥ ६८ ॥

खंधओ जहा—

नमह भुयइदभासुरविचइडफडाडोयखलियविसहरसलिल ।
पहयसुइदसुहलियनागिणिगिज्जतमगलं पासजिण ॥ ६९ ॥

गमनदिवसा वर्तन्ते ॥ ६४ ॥ अणुसगवाइ प्रमगागतानि । यथा इह भूतले कृपिपलालवत् । यथा कृपिग्न-
निष्पत्तिफलाय क्रियते तत्रापि पलालादिक वस्तु चारिरूप प्रसंगेनैव भवति तथा । (इह, जिनधर्मे कृपौ पलालमिव
E) ॥ ६५ ॥ (विगाथा यथा थगदोहलिया बालोदाहरण ज्ञेयम् E) । विगाथा यथा—पण० जिगाण च्लणे पुन
पुन प्रणमत । कि० च्लणे । प्रगतसुरेश्वरशीर्षे सुकुटकोटिमिश्रीकृते । कि० जिनाना ससारसमुद्रपोतप्राप्तानाम् ॥
But none of the other five mss seems to contain an example of Vigāthā, E mere-
ly refers to v 27 above तस्या मनो वृतगन्धेन युज्यते न तु कुसुमेषु । (तत्कि अपि तु न किम-
पीत्यर्थ । स्वभाववृत्तगन्धिका सा कुसुमैः सुगन्धिका न भवति । अथवा तत्कि कुसुमैः कृत्वा सुगन्धिका न भवति
अपि तु भवतीति काकूक्या व्याख्येयम् । यत कुसुमानि दुर्गन्धमपि वामयन्ति E) ॥ ६७ ॥ (धारा पडति निवहा
इत्यत्र निघ्रात पूर्वे निपततीति प्रातप्राकृतत्वादिलोम पदन्यास । न्याय्यस्तु पाठो निवडियधारानिवहो इति ।
स चार्थात् कमठमेववृष्टिरिति A । निपतद्वागनिवहो तस्य E) ॥ ६८ ॥

६३ ३ छच्च for छच्च D ६४ २ भणिय F, ६५ १ सुक्खफलो AFG, २ सुक्खो for सोक्खो ABFG,
३ मगियाइ F, ४ अह for इह BCD, ६६ ४ सच्चलोय DG, ६८ १ निवट्टि DEFG, धारा पडति निवहा V L
in Com of A, ३ भुयइ DFG, ४ नागिणि AB, ६९-१ णमह C, भुयंदाभासुर F, २ फडाडोव G, ३ भुयदा०
DFG, ४ नाइणि DF

खधे अक्खरपमाण जहा—

लहुअक्खर दुरहिय अद्धं च कलायवज्जिअं सेसं ।
चोत्तीसक्खरजुत्त जायइ खधक्खरपमाण ॥ ७० ॥
धुय लहुअक्खर चउरो खधे सव्वत्थ हुत्ति कायच्चा ।
इहरासमजसत्त छदविरोहो फलमणिद्ध ॥ ७१ ॥

उटाहरण—

विंबोट्टीए तीए थोरा गोरा समुन्नया वक्खोआ ।
तारुत्ते संपुत्ते कि कि दुक्ख न वेइ कामीण दढ ॥ ७२ ॥

अहवा—

हेलाए संनद्धो जीसुओ सव्वओ ममीसारिच्छो ।
गज्जतो गभीर मत्तो हत्थिच्च एस सो पच्चक्खो ॥ ७३ ॥

पद्धडियालक्खण जहा—

सोलस मत्त जहि पउ दीसइ ।
अक्खर गन्नु न किपि गवीसइ ।
पायउ पायउ जमगविसुद्धउ
पद्धडिया इहु छंडु पसिद्धउ ॥ ७४ ॥
तुय पुत्तिमचदसमाणवयणि
गोरगि चगि सारगनयणि ।
थणमडलउप्परि पियह हत्थु
न कलसि ठिन्नु पक्कउ पसत्थु ॥ ७५ ॥

चढाणणछदो गथंतरे मयणावयार दुइयनामं । लक्खण जहा—

निस्सुणि चदमुहि चढाणणो रूवओ
सधणु करवालु विरएइ तहु वीयओ ।
तइयठाणे सुविज्जुज्जलो सुगरो
ललियगयगमणि निहणगओ तोमगे ॥ ७६ ॥

(पादः पादो यमकविशुद्धो भवति । एष पद्धटिकाछन्दः प्रसिद्धः E) ॥ ७४ ॥ उक्तं च—मयणावयारछदो पच्चक्खणोहि चउत्तिं नायच्चोत्ति A) ॥ ७६ ॥

७० १ लहुयक्खर DF, २ कलाइ G, ३ चुत्तीम अक्खरजुत्त D, ७१ १ धुव for धुय EG, लहुयक्खर DF, ७२-१ विंबोट्टीए F, २ थेरा for थोरा CD, थेरो गोरो F, ३ तारुत्ते AB, ४ न dropped in D, कामीण F, दैति G, ७३ अहवा dropped in DF, ७३ १ छेदाए A, ३ गर्भारो F, ४ हत्थिच्च D, ७४ १ सोलसमत्तउ जहि FG, २ अक्खरमत्तु AB, ३ पाइउ पाइउ जमगि DF, ४ पद्धडियह इहु छंडु पनुद्धउ FG, पद्धडिय तहि AB, पद्धडियाहि इहु D, B reads v 73 after 74, DF read v 75 after 74 ७५ ३ विहिय for पियह D, noted as V L in EF, ७६ २ वीयओ AB, विरएहि त वीयओ G, ४ गय dropped in F

गयरहत्तरगपाइक्कजोहनामेहिं जाण चउमत्ता ।
बहुविविहपहरणाणं पंचगमत्तं पिहुलसोणि ॥ ७७ ॥

दुवड्डेलक्खण जहा—

पढमगणे कलळक्क चउक्कला पंच हुनि कमलता ।
गुरुमज्झमव्वलहुआ दुवड्डेण वीयल्लंसा ॥ ७८ ॥

उदाहरण जहा—

उच्चमिडडिभंगतडवियडवियप्पकरालभालय
निट्टुरदतदट्टुडट्टियमोणियपकिलालय ।
ददवड्डियसरोसहुकारपुर.सरकंसकडटण
कुणउ नरिड तुज्ज बहु संगमसंगरमिड्डिवड्डण ॥ ७९ ॥

वत्थुओ जहा—

ओ वेया सिहिजुयल जुयाड दुच्चिउ दुग च वत्थुयो ।

दिवड्डलक्खणं जहा—

पनरसतेरसपनरसतेरसजुत्तो दिवड्डदो ॥ ८० ॥

वत्थुओदाहरणं जहा—

कुभिकुंभविट्ठममह कवण थणकलसह उप्पम
इदीवरदलसमह कवण नयणह सारिच्छिम ।
पारिजायलयनिभह भुअह कहि कवणह चगिम
सीयएवि रूवस्स तुज्ज वन्निण कसु अग्गिम ॥
इअ भणइ राउ दहरहतणउ वणिवणि विलवतउ करुणु ।
अहवा न बुज्जु ज जीवियउ ज जि तं जि विन्धिह्यकरणु ॥ ८१ ॥

(यतः चन्द्राननछन्दसि वनुःकरवालमुद्ररतोमराणा नामानि गृहीतानि अत एवात्र गाथाया सजा दर्शिता E । अत्रैतत्पञ्चमात्रिक [read चतुर्मात्रिक] सजा दर्शयन्नाह—गयरहेति । तद्यथा सर्वगुरुर्गाज । आदिगुरु. रथः । अन्तगुरुस्तुरग. । मव्यगुरु. पदाति. । सर्वगुरुयोध A But this is arbitrary, the stanza is from Virahanka's Vṛttajātīsamuccaya I 17) ॥ ७७ ॥ कमलंता गुरुपर्यन्ता. ॥ ७८ ॥ (वत्थुयच्छन्दसि पदे पदे चतुर्विंशतिर्मात्रा भवन्तीति तात्पर्यम् । वत्थुयद्विवड्डिययोर्मालने पट्टपदत्रन्व. स्यात् E) ॥ ८० ॥ अथवा न चुज्ज यज्जीवति सीतावियोगे तद्विस्मयकर च(चु)ज्ज आश्चर्यकारि किं न भवति । अपि तु भवत्येव ॥ ८१ ॥

७८ १ कलळक्क F, ३ लहुया DF, ७९ १ for वियप्प C has कटप्प, D विलप्प, F विप्पट, २ दिट्टुरदत FG, ३ दिदवट्टिय FG, ८० १ जुअल DF, ४ दिवड्डदो DFG, ८१ १ विम्भममह D, २ दलसम कवण D, ३ भुअहं D, ४ कसु वन्निण AB, ५ इउ for इअ F, ६ बुज्ज A, चुज्जु FG, जउ जीवियउ G

दृहालक्षण जहा—

चउदह मत्ता दुक्ति पय
पढमय तइयय हुति ।
वारह मत्ता डो चलण
दृहालक्षण कंति ॥ ८२ ॥

उडाहरण—

लद्धउ मित्तु भमतइण
रयणायरु चडेण ।
जो छिञ्जइ छिञ्जतइण
वइदइ वइदंतेण ॥ ८३ ॥

उवदृहालक्षण जहा—

तेरह मत्ता दुक्ति पय
पढमय तइयय हुंति ।
वारह मत्ता अन्न दुइ
उवदृहउ इहु कति ॥ ८४ ॥

उडाहरण—

नउउ वीरजिणेसरह
धरखुत्ती नहपति ।
उमती इव सगमह
नरय निरतर गुत्ति ॥ ८५ ॥

अवदृहालक्षण जहा—

वारह मत्ता विसम पय
सम पय चउदह मत्त ।
इहु अवदृहउ पडियहु
अन्न म करिसहु वत्त ॥ ८६ ॥

उडाहरण जहा—

इक्क सल्लणा सावल्लि
तुय थण जे संमुहय थिय ।
जेहिं न वकइ वयणइ
लगतेहि नहेहिं किय ॥ ८७ ॥

हे कान्ते एतद् दोहद्वलक्षणम् ॥ ८२ ॥ हे कान्ते जानीहि ॥ ८४ ॥ वीरजिनेन्द्रस्य कायोत्सर्गस्थितस्य वराया पृथ्व्या निलीना नखपट्टक्तिर्नन्दतु । उत्प्रेश्यते । सगमकाभिवानस्य अभव्यस्य नरके निरन्तर गुर्ति नरके निश्चलनिवास दर्शयतीव । (सगमस्य प्रभोरुपसर्गकर्तुर्व्यन्तर्देवस्य नरकनिरन्तरमार्गे दर्शयतीव E) ॥ ८५ ॥ म्मनयो. समुख ये पुरुषा. स्थिता तैर्मुख न तथा वक्रीकृत नखैर्लैर्त्रैर्यथा मुख तिर्यक् कृत तथा । (यौ स्तनौ समुखौ स्थितौ न तु पगाट्मुखौ जातौ । अर्थात् सुरतसग्रामवेलायाम् । याम्या स्तनाभ्या नखैर्लगाद्भिरपि वक्रौ वटनौ (!) न कृतौ E) ॥ ८७ ॥

८२ १ चउदस E, तेरस G, २ पढमइ ABC, षढमतइयव D, ३ वारह G, ४ लक्षणु D, ८३ २ भमतएण AB, भमतयण EFG २ रयणायरो D, ३ छिञ्जतएण AB, ८४ २ पढमइ तइयइ ABC, ८५ ३ उव सगमह DE, ८६ अवदृहालक्षण जहा dropped in ABCF, ८७ १ सामलि A २ तूय A, समुह पथिय A ३ जेठ न A वकय वयणवय F ४ ननेहिं B, न तेहिं थ किय D, नहेहिं कथ A

भमरु भामरु समरु संचालु
 मयरदउ मफडउ ।
 नलु मरालु मयगलु पओहर
 ए नामाड् दोहाहं
 मयरु मच्छु कच्छुवउ गोरउ ॥
 होइ हु छवीसकखरउ
 दोहउ विहु लहुएहिं ।
 अकखरि अकखरि वे चडाहि
 भमगइयनामेहिं ॥ ८८ ॥

आद्योदाहरण—

वे गोरा वे सामला
 वे रत्ता निर्यंक ।
 वे नीला हेमपभा
 सेमा मायामुक ॥ ८९ ॥

अन्त्योदाहरणं यथा—

वियसियजलरुहदलनयण
 हिमकरकरसरिसतणु ।
 सरसइससहरसमवयण
 पणमहु जिण जणियनाणु ॥ ९० ॥

सिलोयलक्षणं जहा—

पंचमं लहुय सव्व सत्तम हुचउत्थए ।
 छट्टं पुण गुरु सव्व सिलोयं विति पडिया ॥ ९१ ॥

उदाहरणं—

पोसेउ पचमो चक्का मोलसो मे जिणो जसं ।
 चक्क च धम्मचक्क च जस्सायच्चु व्व सेवओ ॥ ९२ ॥

इति नन्दिताढ्यकृतं गाथालक्षणं समाप्तम् ।

Stanza 88 is a couplet made of a Mātrā and a Dohā. हे जिन हे जनितज्ञान अह त्वयि प्रगत. । (जनितधर्म धनुशब्देन वर्मो ज्ञेय. । एवविध जिनं प्रगमत E) ॥ ९० ॥ यस्य चक्ररत्न चान्यत् धर्मचक्र आदित्य इव सेवते । (यस्य जिनस्य आदित्य इव सूर्य इव सेवक E) ॥ ९२ ॥ (माण्डव्यपुर-गच्छीयदेवाणंदमुनेर्गिरा. टीकेय रत्नचन्द्रेण नन्दिताढ्यस्य निर्मिता ॥ A)

८८ २ मयलद्रुउ मफडउ G, ३ नयगहलु पऊहर F ४ दोहदह G, ५ गोहर F, ९०.४ पणय हु (?) C, जणियतणु AG, जणियधणु E, ९१ ४ पिडिया for पडिया D. ९२.१ पासेउ F, ४ जम्माइच्चोव्व मेवए AB, नेवओ for सेवओ F

APPENDIX II

श्रीरत्नशेखरसूरिविरचितः छन्दःकोशः ।

This edition of the Chandahkosa based on four mss, three of which also contain the commentary of Chandrakīrti. These three are A = No 75 of 1873-1874, this has 23 folios and is dated Samvat 1931, but also contains the date of its original, namely, Sam 1624, B = No 448 of 1892-1895. This has 24 folios and is dated Samvat 1697. C = No 591 of 1884-1886. This has only 13 folios and is dated Samvat 1667. My earlier edition at the Journal, University of Bombay, Nov 1933 was based on these three mss. For the present edition I have consulted one more ms, which contains only the text. It is No 74 of 1873-1874. All the four mss belong to the Bhandarkar Oriental Research Institute, Poona.

In noting down the variants I have neglected orthographical differences in the mss. Thus I have adopted the dental *na* both at the commencement of a word and in the conjunct *nna*, except in the case of the conjunct *nna* which is caused by metrical reasons from the original *na*. Similarly the *u* ending of nom. accu sing and the *yaśruti* are regularized except where all the four mss have consistently the *a* ending or the absence of the *yaśruti*. Obvious scribal errors are neglected. In the variants noted below, the first figure refers to the number of the stanza and the second to that of the Pāda or the line. Usually, only the word with changed spelling is reproduced. But when the variant entirely differs, or, when otherwise necessary, the word in whose place the variant occurs is also given.

आजोयणट्टियाण सुरनरतिरियाण हरिससजणणी ।
सरससरवच्चछद्दा सुमहत्था जयउ जिणवाणी ॥ १ ॥
भूचदक्कमरुगणा मभजसा सव्वाइमञ्जतगा
गीयाईसु कमा कुणति सुसिरि कित्ति च रोय भय ।
सगंभोगिणिखेसरा नयरता सव्वाइमञ्जतला
आऊवुड्ढि विणासदेसगमण कुच्चति नि.सशय ॥ २ ॥

नमामि परम ज्योतिस्तमपारे प्रतिष्ठितम् ।
यत्र विश्वावकाशस्य तमसो नास्ति गोचरम् ॥ १ ॥
छन्दःकोशाभिधस्यास्य सूरिश्रीरत्नशेखरे ।
कृतस्य क्रियते टीका बोधनायाल्पमेधसाम् ॥ २ ॥

सरसस्वराः पङ्जादयो, वर्णा अकारादय, छन्दाणि अनुष्टुप्प्रभृतीनि । सगसानि स्वरवर्णच्छन्दामि यस्या सा ॥ १ ॥ इह च्छन्दो द्विधा । मात्राच्छन्दो वर्णच्छन्दश्च । तत्र मात्राणा लघुदीर्घादिवर्णजनितत्वेन प्रथम वर्णच्छन्दो निरूपणाय वर्णात्मकान् गणान् विवक्षुः प्राकृतभाषानिवृद्धशार्दूलविक्रीडितच्छन्दसा प्राकृते साटक इति नाम च्छन्दसा तेषामेव लक्षणस्वामिफलान्याह—भूचद० । गीभाईसुत्ति । गीत श्रुवमण्टादिमय तथा आदिशब्दात् पदपदादिषु प्रथमस्थानपतिता सन्त एते क्रमादनु क्रमेण एतानि फलानि कुर्वन्ति । सगभोगिणि इत्यादि । स्वर्ग सुगल्य अम्म पानीय तथा अग्रिर्वह्नि स्वमाकाश एते ईश्वरा न्यामिनो येषा ते ॥ २ ॥

छद्वसा दीहपरा कथवि लहुया हवति पयशंते ।
एधो इहिविद् विभ रहवजणजुत्तपुध्वो य ॥ ३ ॥

नायाण ईसेणं उत्तो
सव्वेहि दीहेहि जुत्तो ।
म म ग न पाठिज्जतो
एसो छदो सोमकत्तो ॥ ४ ॥

वेयमिण् भगणे हु ठविज्जहु
दोषक छंइह नामु मुणिज्जहु ।
सोलस दीहपमाणु वि जाणहु
मत्त चउम्मठि सोजि वग्गाणहु ॥ ५ ॥

तुरगमभाउसमा लहु द्विज्ज
कला समिसख य ते गुरु द्विज्ज ।
जगन्नइ होइ पयासु विसामु
सुगुल्लु पयपड मुत्तियदामु ॥ ६ ॥

सगणा इह तोटक छद धुय
गुरु सोलस तीम्दुयं लहुय ।
चउसट्ठि वि मत्त थ संठविय
सठतालिसअक्खरबधविय ॥ ७ ॥

पड पइ लहु सयल
पडहिं जहि भविरल ।
तहि नगणु वि(त्ति) ठवहु
जय(हि) बहुल्लु सु भणहु ॥ ८ ॥

अत्र छन्दःगण्डेन प्राकृतच्छन्दो गाथादि गृह्यते । ततश्च छन्दोवशात् तत्र लघुत्वमृते छन्दोभङ्गा-
पत्तेः । दीर्घपरा आकागदिदीर्घत्रयपराश्रत्वागे वर्णा गुरवोपि लघवो भवन्ति । के ते इत्याह—एधो इहिविद्
विभ एकार. ओकार. ङकार. हिङ्कारश्च, तथा ख्यञ्जनयुक्तो हादि इव्यञ्जनयुक्तो ह्यादि एतयोरपि पूर्वो वर्णः ।
तत एते षट्पि वर्णाः प्राकृतच्छन्दसि प्रायो गाथादौ लघुत्वं ब्रजन्तीति ताःपर्याये ॥ ३ ॥ एतत् सोमकान्त
नाम छन्दः ॥ ४ ॥ वेदमितानिति पादे पादे चतुरो भगणान् स्थापयत ॥ ५ ॥ तुरगमोऽथः । तस्य यदायु-
र्जावित तस्य समा वर्षा द्वात्रिंशद्वर्षा. तत्सख्या लघवो देयाः । तथा शशिनः कला १६ तावत्सख्या गुण-
कार्या । चतुर्भिर्जगैः पदविश्राम पदविरतिर्भवति । गुल्ल इति गोसलारख्य कविः कथयति ॥ ६ ॥ लघवश्च
द्वात्रिंशत् । अत्र थकारः पादपूर्णायेः ॥ ७ ॥ तह तथा त्रयन्त्रयो नगणा पडे पडे स्थाप्याः । यत्र ईदृश लक्षण
तद् बहुलं नाम छन्दः भगहु कथयत ॥ ८ ॥

३ / जुत्तपुध्वो B जुत्तपुध्वा D, हुत्तपुध्वो A, १० सुको BC, ३ पाठिज्जतो D ४ चउम्मठि A
सउम्मठि CD, यथाहु B ५३ त्रयण्णिदि D ७१ इय D, ७२ हुत्त AD

लह् सोलसा दीह वत्तीस दिन्ने
 असी मत्त चौवीस दूवार वन्ने ।
 अय मन्नणीधो भुयगप्पयाधो
 यगण्णेहि संजुत्तजो छट्ठराओ ॥ ९ ॥

मत्त अस्सीइ रगण्णसंजुत्तय
 दीह वत्तीस जोण्ह नीरुत्तय ।
 सव्वच्छट्ठाण मज्झंसि अहसोहणं
 अज्जुणो जपण कामिणीमोहण ॥ १० ॥

जाणंहु सट्ठाइ चालीस वन्नाइ
 चंदू लह् वीह दोतीस पुन्नाइ ।
 अस्सीइ मत्ताइ तग्गण्णु जाणेइ
 छटं पि मेणाउल अल्लु जपेइ ॥ ११ ॥

जसु पडपट्टहि निवजु मत्त चउवीसइ किज्जइ
 अक्खरदवर मरसु सुहु त छट्टु भणिज्जइ ।
 छक्कलु आइहि होइ चारिचउकलसंजुत्तउ
 दुक्कलु अंति निरुत्तु गुल्लकवि एरिसि वुत्तउ ॥
 वावन्नसउवि मत्तइ रयहु उल्लालइ सरिमउ गणहु
 छप्पयनिवधु एरिसु हवइ काइ गथ गंधिय मुणहु ॥ १२ ॥

सुच्चिय छप्पयबंधु चरम उल्लालइ वज्जिउ
 वत्थुयनामि हवेइ छट्टु चहुचहु पड सज्जिउ ।
 सो पुणु देसीभाससरसवहुसइसमाउल
 रोडकनामि पमिदु छट्टु कवि पट्टहि रसाउल ॥ १३ ॥

एवमशीतिमात्राः चउवीसन्ति चतुर्विंशतिः द्वारस्ति द्विगुणिताः अष्टचत्वारिंशद्वर्णा भवन्ति ॥ ९ ॥
 अर्जुनो नाम कवि कामिनीमोहन नाम च्छन्दो जल्पति । अत्र छन्दसि इकारपर-उकारपरश्च अकार इकारेण
 उकारेण च सह दीर्घत्वमायातीत्याम्नाय । तेन 'अइ' इति वर्णो दीर्घरूपो गण्यते ॥ १० ॥ यत्र साष्टानि
 अष्टाधिकानि चत्वारिंशदक्षगणि । तत्रापि चट्टुत्ति चन्द्रकला' प्रोडग तत्प्रामिता लघुवर्णाः । तच्छन्दो मदनकुल
 नाम अट्टुत्ति अर्जुनः कविर्जल्पति ॥ ११ ॥ इति वर्णच्छन्दसि गणोदाहरणेन निरूप्य मात्राछन्दास्याह । तत्रादौ
 पट्पद निरूपयति—जसु० । एव चतुर्षु पादेषु मात्रा ९६ ततः पट्पञ्चाशन्मात्रारूप उल्लालक भवति । एव
 द्विपञ्चाशदधिकशत १५२ मात्राभिः कृत तथाभूत उल्लालकसहित यत् पट्पदाख्य छन्दस्तस्य बन्ध ईदृशो भवति ।
 अहो ग्रन्थिका. सन्कृतकान्यवेत्तारो यूय कि जानीत । अपभ्रगस्य सास्कृतिकैरनादतत्वात् तत्प्रत्ययवजावचनमिदम्
 ॥ १२ ॥ वस्तु नाम छन्द' रोडक नाम छन्द रसाउलछन्दः एव नामत्रिकमस्य छन्दस' ॥ १३ ॥

१०० चउवोस ACD, ३ भुयगप्पयाधो D १०० जोण्ह D, ३ सोल for मव्व, ए for अइ D १११ सुट्टाह
 for सट्टाह AD, ३ जाणेहु D १२१ चउवांसह D, ३ चउवांसहि म D, ४ एरिस D, परिसि B, ५ रइवि for रयहु AD,
 ६ छप्पयबंध ABC, एरिसो B, एरिसि C १३१ सुच्चिउ, उल्लालयवज्जउ D २ वत्थुवनामि D, चउचउ B, ३ देसियभाम D,
 ४ नाम for नामि CD

नरायपाय वीस मत्त चारि मत्त भगला
 ठविज्जयंति सोलसाहं भक्कराहं निम्मला ।
 लह् य भट्ट वीह भट्ट एरिसो पसिद्धओ
 नरायनाम सोमकंतु गोसलेण दिट्ठओ ॥ १४ ॥

पप् पप् सु तीस मत्त वीग्गवच्चुत्तओ ठविज्जण
 विसुत्तरो सओ वि मत्त इक्कमेलि ठामि ठामि किज्जण ।
 सुसुद्ध छट्टु सुक्कवक्कट्टु लोयणट्टायरो सु चामरो
 नरायनाम अज्जणेण भामिओ सु तत्थ पंचचामरो ॥ १५ ॥

डुमिलाहि पयासम मत्तविसेसण होइ तहि चिय चारि भण्
 भणु मत्त वतीस वतीस थ मेलवि भट्टहि ठामि ठवे सगण् ।
 गणु अन्न न लिज्जह सोवि ठविज्जइ तं फुट्टु जाणि निभंति करी
 करि जमकु विसाइण पाइण पाइण सुट्टुवि छट्टु वि तजि परी ॥ १६ ॥

मत्त हुवइ चउरासी चउपय चारिकल
 तेसठि जोणि निवधी जाणहु चहुयदल ।
 पंचक्कल्लु वज्जिज्जहु गणु सुट्टुवि गणहु
 यो वि भहाणउ छंठु जि महियलि बुह मुणहु ॥ १७ ॥

भट्टवीस मत्त निरुत्त जहि पयवधु सुट्टु रू दीसण
 सउ वारहुत्तर मत्त चहुपइ मेलु जत्थ गवीसण् ।
 जो अत्थलीणउ जम्मगसुद्धउ गोसलेण पयासिओ
 यो छट्टु गीयउ मुणहु गुणियण विमलमइहि जु भामिओ ॥ १८ ॥

इह नाराचकस्य बहवो भेदाः सन्ति तत्राय सोमकान्तनाराच. ॥ १४ ॥ तत्पञ्चचामर नाम नाराचक छन्दः अर्जुनेन कविना भाषितम् ॥ १५ ॥ भणु इति द्वितीयः पुनरर्थः । थ इति पूरणे । विसाइणत्ति प्राकृतत्वात् विगिष्टेन पादेन । तजि परीत्ति तथैव रीत्या ॥ १६ ॥ तत्रापि प्रतिपादे एकविगतितमी मात्रा लघुरूपा भवति । एवं चतुर्ध्वपि पादेषु प्रान्ते चत्वारः कलाः । अत्रापि पादे पादे प्रान्ते लघुत्रय भवत्येवेत्याम्नायः । इह सत्रिभागमात्राया योनिसजा कल्पितास्ति कविभिः । वक्ष्यति च 'छदाण' (१ ७३) । तदाभाषणं नाम छन्दः ॥ १७ ॥ यदर्थेन लीन श्लिष्ट यमकशुद्ध गोसलाख्येन कविना प्रकाशित तच्छन्दो गीतानामकम् । जु पाट्पूरणे । इति गीताछन्दः ॥ १८ ॥

१४-१ दीह for वीस, २ सोटसाऽ D १५ ३ नडामरो D, सुचामरो B मुझामरो C. १६ १ पयासम for पयासम D होहि for होइ AD, तहचिय D, २ मेलिवि अट्ट थ ठाम D, ३ अण्ण ण A, अण्णु न D, सोइ for नोवि AD, सो for त D, निभतकरा B, ४ विसायण पायण पायण B, सुट्टुवि D १७-१ होहि for हुवइ D, चउपइ C, २ तेमट्टि D, निवद्धा B, निवद्धी C, ३ सुट्टुवि for सुट्टुवि D, ४ मुहाणउ AD, बुह for बुह AC १८ १ चउपय for जहि पय D, २ चउपयमेलु D ३ जमकसु AD, ४ सु for जु D

विजयक छन्दे

मुक्कलकं(कक)ने ।

लहुगुरन्महिजो

अज्जुणि कहिजो ॥ १९ ॥

यि यि पय मोलन मत्त कहिज्जह

पचदह पुणु वेवि रह्ज्जह ।

वायठि मत्तह जानु पमाणु

मो छट्ट फुहु वेमरु जाणु ॥ २० ॥

तेरह मत्ता विगमपह

सम प्यारह मत्त ।

अड्यालीस मत्त गवि

दोहा छंट्टु निरुत्त ॥ २१ ॥

आहले वीहा ल्हू

वावीस चत्ताणि ।

इक्किक्क वीहा हरी

दोहा नामुचारि ॥ २२ ॥

हंसु वराहु गयदु पहु

पिंगलु तरलु तमालु ।

सायरु सुदर मेर नरु

कुजरु हरु सुकुमालु ॥ २३ ॥

द्रमणउ मरुवउ अहि पवणु

घणु विज्जू जाणउ (हु)

धामूलउ वावीममउ

कहउ जु जाणइ छंट्टु ॥ २४ ॥

मो सोरट्टउ जाणि

जो दोहा विवरीय दुइ ।

विहु पड जमहु विचाणि

इकु पहिलह अरु तीसरह ॥ २५ ॥

प्रस्तागे यथा IIIISS, SSSS, IIIIIIS, SIIIIIS ॥१९॥ स्फुट वेसरनामक जानीहि ।
स्फुटवेसरनामकमित्येके ॥ २० ॥ तच्छन्दो दोषकनाम निरुक्तम् ॥ २१ ॥

१९ १ विजयहु for विजयक D २० १ सोलह AD, मत्तह किज्जह D, २ पय for वेवि D, ३ वासठि
D, ४ फुटवेमर D २१.० प्यारह D, ३ अड्यालीस D २४ ४ कहउ जु D २५.० विवरीउ D विवरी
दुव B, ४ एकु for इकु D, अनु for अरु A

दोहा छद् जु पढम पढि

मत्त ठविज्जहि पच सुक्कहा ।

चूलियाउ त बुह मुणहु

गुल्ह पयंपइ म्ब्वसुणहा ॥ २६ ॥

दोहा छंद् जि दुन्दल पढि

दह दह कलसंजुत्त सु भडमठि मत्त मवि ।

उवचूलिय तं बुह मुणहु

लहुगुरु गणसंजुत्त सु जपइ भल्हकवि ॥ २७ ॥

तिहिमत्त मत्त जहि पढमपउ

वीयउ रुहयजुत्त ।

पुव्वहु जेम तिम उत्तरवि

सो उग्गाहु निरुत्त ॥ २८ ॥

मत्त इगारह मिलिय पुणवि दह संचलिय

पयपय इणि परिकलिय गुरुवि लहु सकलिय ।

सुणावि सवणमणिरलिय जीह जहिं न हु खलिय

सुदिद्वघ न हु टलिय अत्थसंगह मिलिय ॥

तह चालसउवि मत्तं रयहु गुल्ह पयपइ नियरलिय ।

रासाउल छंद् जु एह हुइ काइ कविय डखहि अलिय ॥ २९ ॥

पयपयह मत्त वत्तीस दिंत लहुगुरुविचित्त चउकलयजुत्त

बहुजमगसुद्ध जाणहु निरुत्त बहुअन्थजुत्त कविअल्हि उत्त ।

सवत्थ मत्त किज्जहि इकत्त सय इक्क ठाणि भडवीस जाणि

छाणवइ जोणि पायडिय खोणि एरिमि य चाणि दढक्कु जाणि ॥ ३० ॥

दोहा छद् जि पढम पढि

कव्वह अद्दु निरुत्त ।

त कुडलिया बुह मुणहु

उल्लालइ संजुत्त ॥

अत्र पञ्चमात्रास्थाने यगो वा लघुगुरुलघुद्वयरूप वा भवतीत्याम्नायः ॥ २६ ॥ निधिमात्रा. पञ्चदश-
सख्या मात्रा । एव [द्वि] पञ्चाशन्मात्रामय उद्गाहकं छन्द ॥ २८ ॥ एव ८४ मात्राभि पदचतुष्टयम् ।
तदनु ५६ मात्रामय पदपदवच्च उल्लालकं प्रतीतमेव १४० मात्राभि. रासाकुल छन्द ॥ २९ ॥ अल्हउत्तत्ति
अर्जुनेन कविना उक्तम् । एतदर्थे स्कन्धकच्छन्दो भवति ॥ ३० ॥

२७ १ दुदलि B, ३ बहु for बुह C २८ ३ जेम तित्तउउ for जेमतिम उत्तरवि D २९ १ इगारह B,
२ पइपइ CD, पुणु D, इण C for इणि, ३ जहिं जहिं A, - रशवि for रयहु D, रलिय B, ६ वि for जु D
हुत for हुइ C, डखहि for डखहि D ३० १ पइपइ D, पइपइ B, for पयपयह; २ अल्हउत्त BD
x छाणवहु A छाणवय C रमियाण for एरिसि य D

उहालद् संयुक्त जमगनुत्त सलहिज्जह
 अउवालयनउवि मत्त सुद्विदपइपथ रइज्जह ।
 उहालद् संयुक्त लद् नो निन्मलसोहा
 त उंढदिमा छंदु पढम जहि पदियद् दोहा ॥ ३१ ॥

मो चनायणु ऋ पुदु
 जहि धुरि दोहा होह ।
 अहकोमलु जणमणहरणु
 दुहियणमनिउ होइ ॥

सुहियणह ससियउ सो इ सलहिज्जण
 कामिगीमोहणो पुरउ पाटिज्जण ।
 मत्त अउदीममउ जेण विरहज्जण
 मोवि चनायणो छट्टु जाणिज्जण ॥ ३२ ॥

दोहाछद्दह तिन्नि पय
 पढमइ सुद्ध पदेहु ।
 पुणवि चउत्थ वि गाहपउ
 वेरालु वि त वियाणेहु ॥ ३३ ॥

तिहिहि मत्तउ पढमु पउ होइ
 तह तीयउ पंचमउ
 वीय चउत्थु रदय निरुत्तउ ।
 मत्तसद्वि वि मत्त निरु
 सुकवि अलिह राढउ सु उत्तउ ॥

इकु राढउ अरु दृहढउ
 विहु मिलि वत्थु वि होह ।
 पणरुत्तरसउ मत्त थिरु
 विरलउ बुज्जइ कोइ ॥ ३४ ॥

यत्र प्रथम दोहाछन्दः पठ्यते काव्यार्थे निरुक्तं कथितं तत्कुण्डलिकं नाम छन्दः । उहालकेन
 पणवतिमात्रामयेण संयुक्तं यमकशुद्धं श्लाघ्यते ॥ ३१ ॥ चतुर्थे च गायत्र्यापादलक्षणं पञ्चदशमात्रारूपकं तत्
 वेगलकं नाम छन्दः ॥ ३३ ॥ एव सप्तपष्टिमात्राभिः राढकं नाम छन्दः । तथा मात्रा ४८ दोहाछन्दसः ।
 एव ११५ मात्राभिर्वस्तुच्छन्दः ॥ इति पुरुषनामच्छन्दासि ॥ ३४ ॥

३१ ५ उहालयस B, सुलहिज्जह B, ६ पयपथ for पइपथ D, ८ पढिया for पदियइ AC ३२ ४ ससिय
 for मसिउ B, ५, ८ जाणिज्जण and सलहिज्जण exchange places in D ३३-२ पढम for पढमइ B,
 ३ गाहपय B ३४ ३ रुद थ for रुदथ D, ५ स उत्तउ A, ७ वत्थु for वत्थु वि. B.

पद् पद् होद् मत्त अद्वीसवि छक्कु आद् किज्जए
 मज्ज थ पद्दि पंच चाउक्कुल दुक्कुल अंति दिज्जए ।
 चउरासी सुजोणिसंजुत्तउ लहुगुरगणविसुद्धओ
 तं दुवई य छट्टु सुहलक्खणि अज्जुणि सुकइ वद्धओ ॥ ३५ ॥

पय चारि ठविज्जहि ससिहि मत्त
 पाऊहरु गणु जइ होद् अंत ।
 चउसट्ठि कल इ सव्वइ गणेहु
 पद्धडिय छंड त बुह सुगेहु ॥ ३६ ॥

पद् पद्[इ] होद् तीसं ध्रुवमत्तइ अक्खरडवरजुत्त
 चउक्कुल थ सत्त ठवि ठामय ठामय दुक्कुल अंतु निरुत्त ।
 जइ नवइ जोणि पोणि थ सुपसिद्धी पढत थ अइसउ छट्टु
 वीसोत्तरसउ जहि मत्त निरुत्तउ सो चउपइया छट्टु ॥ ३७ ॥

पढिऊण पढम गाहा पुरओ पढिऊण कव्वपयजुयल ।
 उल्लालयसंजुत्तं कुंडलिणी होद् सुनिरुत्त ॥
 तं कुंडलिणि निरुत्त मत्त तेवनसउ किज्जइ
 दिट्ठवध थ संजुत्त अद्द पाय थ सु ठविज्जइ ।
 उल्लालयसंजुत्त एणिपरि बुहियणु किज्जइ
 तं कुंडलिणी छट्टु पढम जहि गाह पढिज्जइ ॥ ३८ ॥

सो चंदाइणि छंदो जेण पढिज्जति पढम गाहाओ ।
 कामिणीमोहण पुरओ मत्ता अस्तीयसंजुत्तो ॥
 मत्त अस्सीइ जो होद् नीरुत्तओ
 पंचकल सव्व ससिकल थ संजुत्तओ ।
 कामिणीमोहणो पुरउ पाढिज्जए
 सोवि चंदायणी छंद सलहिज्जए ॥ ३९ ॥

अथ स्त्रीनाम्ना प्राकृतच्छन्दसा नाम । अत्र प्रथमं द्विपदीछन्दः । पादे पादे षोडश मात्रा भवन्ति
 प्रान्ते च जगणो भवति । तत्पद्धडीति छन्दो बुधा जानीत । अत्र प्रायः पादे पादे द्वितीयचतुर्थचतुःकले एव
 जगणो भवति नान्यत्रेत्याम्नायः ॥ ३६ ॥ अत्र छन्दसि थकाराः सर्वेपि पादपूरणार्थाः । ठाम ठामत्ति पादे
 पादे ॥ ३७ ॥ प्रथम गाथा पठेत् ततोत्रे काव्यपदयुगल पठेत् । काव्यस्य षट्पदापेक्षया पादचतुष्टयस्यापि
 पादयुगलसंज्ञा । एव पणवतिमात्रामय-उल्लालकसयुक्तं तत् कुण्डलिनी नाम च्छन्दो भवति ॥ ३८ ॥
 सर्वेपि गणाः कामिनीमोहनछन्दसि पञ्चकला भवन्ति तेपि ससिकलत्ति षोडशसख्या भवन्तीति ॥ ३९ ॥

३६ १ पय for पय C, २ पाऊहरु जगणु for पाऊहरु गणु B, ४ पद्धडी for पद्धडिय B. ३७-१
 होदि D, ध्रुवमत्त for ध्रुवमत्त B, २ आते for अतु D, ३७ ३ खोणि for पोणि D ३८-४ द्ढबंध B
 ३९-१ चंदाइण CD; ४ मत्त असीणहि for मत्ता अस्तीय D, ५ असीय B अस्तीय D for अस्सीइ, जु for
 जो B, AC drop the word, नीरुत्तय ABC, ६ सजुत्तय ABC, ७ कामिणीमोहणं B

सद्वि थ मत्तह होइ निरुत्त
 चउपय पंचकल थ संजुत्त ।
 पनरह मत्तह पयह पमाणि
 लहुचउपइया छट्टु वियाणि ॥ ४० ॥

चउपइ इक्कु जमक्कु वि दीसइ
 भडिल छद तं बुह थ सलीसइ ।
 जमक्कु होइ जहिं विहुपयजुत्तउ
 मडिल छट्टु तं अज्जुणि वुत्तउ ॥ ४१ ॥

पइ पइ भन्नु जमक्कु रइज्जइ
 सोलस मत्त पमाणु वि किज्जइ ।
 सव्वमत्त जगणु वि चिंतिज्जइ
 भिन्नमडिल्ल नाम तसु दिज्जइ ॥ ४२ ॥

पय पढमसमाणउ तीयउ जाणउ
 मत्त अदारइ उद्धरहु ।
 विय चउथ निरुत्तउ तेरह मत्तउ
 घत्त मत्त वासठि करहु ॥ ४३ ॥

सव्वाणं दीहा सोहाणी
 वासट्टी मत्ता मेहाणी ।
 आणीया छटा रेहणी
 सा पत्तामेहा मेहणी ॥ ४४ ॥

ससिमत्तपरिट्टउ अंसगरिट्टउ मुत्तिउ अगगलि जासु
 जणबंधह सारी सव्वपियारी निम्मल लक्खण तासु ।
 जणु पडिउ बुज्जइ तासु न सुज्जइ हक्क वियाणउ भेओ
 सुवि जपिन्नि नत्तहं चित्तवयतहं भासइ पिंगलु एओ ॥ ४५ ॥

तथा चतुर्थु पादेपु प्रान्ते पञ्चकल भवति ॥ ४० ॥ सर्वत्र जगणश्चिन्त्यते प्राकृतत्वात् त्यज्यते पादान्ते इति शेषः ॥ ४२ ॥ यत्र सर्वेषु दीर्घा भवन्ति नवर तृतीयचतुर्थयोः पादयोः सप्तमो लघुर्भवति सा मेहाणीति भवति कीदृशी प्राप्तमेधा मेधया बुद्ध्या प्राप्ता या सा तथा ॥ ४४ ॥ यत्र प्रथम ससित्ति षोडश मात्राः ततोपि अस इति गुरु तेन गरिष्ठ सहित तदग्रे च मौक्तिक द्वादशमात्रक कथ्यते । एव पादे पादे त्रिंशन्मात्राः । कीदृशी सा जने बन्वेन रचनीया सारा सर्वेषा प्रिया । तस्येति सामान्यपण्डितस्य न शुष्यति ॥ ४५ ॥

४००३ पणरह D, पमाणु D ४१०१ एक्कु for इक्कु D, इ for वि D, २ बुहय सरीसइ D, ३ पइ for पय BD, ४ मडिल्ल BD, बुहण for अज्जुणि D ४२०२ सोलह D, ३ सव्वमत्त य for सव्वमत्त D ४३०१ तीज for तीयउ B ४४ ३-४ रेहाणी-मेहाणी ABCD, ४५०१ परिद्विउ for परिट्टउ D, ३ पडिय for पडिउ D, ठियाणउ for वियाणउ D, तेओ for भेओ ABC, भेउ D, ४ एइ for एओ D.

पवाणि धट्ट अक्खरा

लहू गुरु निरतरा ।

पवाणि दूणियाणए

नरायछट्टु जाणए ॥ ४६ ॥

दह मत्त पउ किज्ज

पचयलु सु ठविज्ज ।

जो पढत सुहकंदु

गुयावली छंदु ॥ ४७ ॥

पुव्वद्धउ पढि दोहडउ

पच्चद्धउ गाहाण ।

चूडामणि जाणिज्जहु

मज्जे सयलाण छडाण ॥ ४८ ॥

ठामि ठामि चउपय लहुजुत्तउ

तियलु पचयलु वावि निरुत्तउ ।

सयल मत्त चउसट्टि किज्जए

मालहं थ छंरो मुणिज्जए ॥ ४९ ॥

ठवि पउमावत्ती ठाण ठाण चउमत्ता गण अट्टा ये

धुव कन्ना करयलचलणे विप्पो चारे गण उक्किट्टा ये ।

जह पडह पओहर हरह मणोहर पीडह तह नायकत्तणूं ।

नयरह उव्वासह कवि निन्नासह छट्टह लावह दोस धणू ॥ ५० ॥

सामनेण वारस-जट्टारस-वार-पत्तर मत्ताओ ।

कमसो पायचउक्के गाहाए हुति नियमेण ॥ ५१ ॥

गाहाहट्टले चउचउमत्तंसा सत्त अट्टमो टुकलो ।

एवं वीयट्टले वि हु नवरं छट्टो इ एगकलो ॥ ५२ ॥

यत्र स्थाने स्थाने चतुर्ष्वपि पादेषु लघुयुक्तः त्रिकलः पञ्चकलो वा गणो गवति । सर्वा अपि चतुः-
पष्टिर्मात्राः क्रियन्ते ॥ ४९ ॥ यदुक्तम्—गुरुजुव्व कन्न गुरुअति करयल पयहरमि गुरुमज्जे । आइगुरुण य
चलगो विप्पो सव्वेसु लहुएसु ॥ (Cf Vrttajāṭisamuccaya I 19) इति क्रमेण तेषां सज्ञाः पूर्वाचार्यैः
प्रगीताः । एतेषु पद्मावतीछन्दसि चत्वारो गणा भवन्ति । मध्यगुरुस्तु न भवति । यदि पयोधरगणः पतति
तदा मनोहर वस्तु हरति । तथा नायकः छन्दसि पुरुषादिवर्णं तस्य दोषगणं ल्गायति सज्जयतीत्यर्थः ॥ ५० ॥

४७-२ पंचकल B ४९१ ठानठाम D, २ वा for चावि AC, ४ य for ध D ५०१ य for
ये १ अट्टाण for अट्टा ये D, २ चलणो AB, चलण D, विप्पा D, गुण for गण C, उक्किट्टाए for
उक्किट्टा ये D, ३ चूरु तसु नायकत्तण D, ४ नउ नासह for निन्नासह D, धण for धणू D ५१ ४ गियमाए
for नियमेण D ५२-४ छट्टो इहेगकलो D

पदमदले छटसो गुरुमज्जे होइ सव्वलहुओ वा ।
विसमसो पुण दोसु वि दलेसु न हु होइ गुरुमज्जे ॥ ५३ ॥

विसमंसा चउमेया दुइओ तुरिओ य हुति पचविहा ।
दुविहेगविहो छटो एगविहो अट्टमो अंसो ॥ ५४ ॥

छब्बीसं पत्थारयगाहा चत्तारि जाइगाहाओ ।
पच य सहावगाहा विसेसगाहाउ चत्तारि ॥ ५५ ॥

लच्छी कित्ती कती गगा गोणी कुरगिणी खोणी ।
लीला ललिया रभा वभाणी भागही मेहा ॥ ५६ ॥

माला बाला हसी वीणा वार्णा तरगिगी तारा ।
सिद्धी बुद्धी रिद्धी गंधव्वी किनरी जुण्हा ॥ ५७ ॥

तीसं वच्चा सत्तावीस दीहा य तिन्नि अहीहा ।
जीए सा आइला नायव्वा होइ पयासु ॥ ५८ ॥

ललिययरमिलियअविरलवहुलहुयरनियररइयउभयदल ।
हुयवहसरमियलहुगुट्टुगजुयमिह मुणह चरमयर ॥ ५९ ॥

लच्छी विप्पी मेहा सुही जाणेह खत्तिणी एसा ।
पहुपयडियवरलहुयरविरइयपयपवरचरमदला ॥ ६० ॥

पदमदलमिलियनिरुवमलवणिमगुणानिउणलहुयपहियतणू ।
पच्छदे दीहेहि जासा जा सा वइस्सी सा ॥ ६१ ॥

पदमतइज्जा पाया वारसमत्ताउ नेव लवति ।
जीसे सा गाहा विच सहावओ भन्नाए पत्था ॥ ६२ ॥

जीए पुण पदमतइज्जाएहिं पाएहि लधिया मत्ता ।
सा विउला नाम कईहि वसिया छदसत्थमि ॥ ६३ ॥

जीए दलेसु दोसु पि दोचउथया हु [हींति] गुरुमज्जे ।
दीहसरुद्धपासा हविज्ज सा नृणमिह चवला ॥ ६४ ॥

एसो विही य जीए दलमि आइलयमि होइ फुडं ।
सुहचवला नाम भवे सा गाहा इत्थ छदमि ॥ ६५ ॥

एसो वि विही जीए सव्वो वि हविज्ज उत्तरदलंमि ।
सा होइ इत्थ गाहा जयमि नृणं जहाचवला ॥ ६६ ॥

सा पुण विसैसरूवा होइ विगाहा फुडं लोए ।
 जा गाहावि पढिज्जइ कइंहिं विवरीयउभयदलकलिया ॥ ६७ ॥
 जीसे पढमिह्ददले तीसं मत्ताउ तीस वीयदले ।
 सा सट्टिमत्तकलिया गीइं भणिया जयंमि विवुहेहिं ॥ ६८ ॥
 सगवीसं सगवीसं मत्ताओ दलदुगे जत्य ।
 सा चउवन्नसुमत्ता उवगीइं गिज्जए लोए ॥ ६९ ॥
 वासट्टी मत्ताओ कहियाओ गाहिणीइ छंउंमि ।
 वारट्टारसवारसवीसं च कमेण चउसु पाएसु फुड ॥ ७० ॥
 पत्थारछंदसंखा पुगूणा अक्खराइसंजुत्ता ।
 गाहाणं दूहाण अक्खरसंखं पयासेइ ॥ ७१ ॥
 वन्ना निराइदुगुणा लहुआइजुआ कहंति लहुसंख ।
 वन्नविसुद्धा मत्ता फुडं पयासंति गुरुसंख ॥ ७२ ॥
 पयदेइ छंदसंखं अक्खरसंखा अणाइ एकजुआ ।
 छंदाणं जोणीओ जाणह पाऊणमत्ताए ॥ ७३ ॥
 इय पाइयछंदाणं कइवयनामाइ सुप्पसिद्धाइं ।
 भणियाइं लक्खलक्खणजुयाइं इह छंदकोसंमि ॥ ७४ ॥
 इति रत्नशेखरविरचितः छन्दःकोशः समाप्तः ॥

एकया मात्रया पादोना योनिर्भवति । चतसृभिर्मात्राभिस्तित्त्वो योनय इति गाथाभावार्थः ॥७३॥ श्रीमन्नाग-
 पुरीयतपागच्छागनमण्डननभोमणिश्रीवज्रसेनसूरिशिष्यश्रीहेमतिलकसूरिपट्टप्रतिष्ठितश्रीरत्नशेखरसूरिभिः कथि-
 तानीति ॥ ७४ ॥ समाप्ता चेयं श्रीरत्नशेखरसूरिसतानीय भट्टा० श्रीराजरत्नसूरिपट्टस्थितश्रीचन्द्रकीर्तिसूरि-
 विरचिता छन्दःकोशनामग्रन्थस्य टीका ।

APPENDIX III

श्रीनन्दिपेणीय-अजितशान्तिस्तवस्य जिनप्रभकृतटीकान्तर्गत- छन्दोलक्षणानि ।

N.B.—Jinaprabha's mention of Kavīdarpana (s v 35 below) first drew my attention to that work I am publishing below the definitions which he has quoted in his commentary of the Ajitasāntistava See Introduction Sect IV I had published them at the end of my edition of Kavīdarpana in the Annals BORI, 1936 Here, I am also giving the text of the Stava for verification, generally following W Schubring, who has critically edited it at ZII, 1923, pp 178 to 203, but occasionally, I have adopted, for metrical reasons, variants given in the foot-notes A few explanatory notes are added at the end of each stanza Figures 3, 4, 5 and 6 indicate respectively a Trimātra, Caturmātra, Pañcamātra and Ṣanmātra Gana
KD = Kavīdarpana, S = A long letter, I = A short letter

नेया मत्ताछन्दे दुतिचउपचछकला गणा सव्वे ।
दुतिपंचवट्टेतरसमेइल्ला कचटतपनामा ॥ (KD I 2) १ ॥
मुणिटा गुरु तत्थ न जो विसमे छट्टे उ मज्झका पढमे ।
दूए उ दलमि लहू छट्टे सेसं सम गाहा ॥ २ ॥
दुइया छट्टे पढमाउ सत्तमे लाउ कुणह उवरिदले ।
नलहुमि पचमे पढमयाउ इह तलदले विरई ॥ २ A ॥

अजिय जियसव्वभय सति च पसतसव्वगयपाव ।
जयगुरु सतिगुणकरे दो वि जिणवरे पणिवयामि ॥ १ ॥ गाहा ।
ववगयमगुलभावे तेहं विउलतवनिम्मलसहावे ।
निरुवममहप्पभावे थोसामि सुट्टिदिसव्भावे ॥ २ ॥ गाहा ।

[For vv 2-2A cf KD 2 4, 5 v 1 2a मुनिटा, 2c वीए.]

पचम लहु सव्वत्थ सत्तमं दुचउत्थए ।
छट्टं पुण गुरु जाण सिलोग वित्ति पडिया ॥ ३ ॥
सव्वदुक्खप्पसतीण सव्वपावप्पसतिण ।
सया अजियसंतीण नमो अजियसतिण ॥ ३ ॥ सिलोगो ।

[Cf. Nanditāḍhya, Gāthālakṣaṇa v 91]

विसमेसु दुञ्जि टगणा समेसु पो दो ततो दुसु वि जत्थ ।
लहुओ कगणो लहुओ कगणो त मुणह मागहियं ॥ ४ ॥

अजियजिण सुहप्पवत्तण
तव पुरिसुत्तम नामकित्तण ।
तह य धिइमहप्पवत्तण
तव य जिणुत्तम सति कित्तण ॥ ४ ॥ मागहिया ।

[Odd 4, 4, 1, II or S, I, II, or S, Even 6, 4, 1, II or S, I, II or S
This stanza is from KD 2 18]

लहुदु-गुरु-दगणञ्जक सव्वेसु पएसु पढमतइयंमि ।
दुचउत्थे जमियमिणं आलिगणयंमि छवमि ॥ ५ ॥

किरियाविहिसच्चियकमकिलेसविमुक्खयर
अजिय निच्चियं च गुणेहि महामुणिसिद्धिगय ।
अजियस्स य सतिमहामुणिगो वि य सतिकर
सयय मम निव्वुइकारणयं च नममणय ॥ ५ ॥ आलिगणय ।

[Sama-Catuṣpadī A Pāda has 6 ṭaganas, i.e., Caturmātras, each consisting of 2 short followed by 1 long letter Yamaka of 1st with 3rd, 2nd with 4th]

पुरिसा जइ दुक्खवारण
जइ य विमग्गह सुक्खकारण ।
अजिय सति च भावधो
अभयकरे सरणं पवज्जहा ॥ ६ ॥ मागहिया ।

[See above on v 4].

लहुतगणचउग-गुरुणो पायत्तिए, लहुयतदुग-दगणदुग ।
लहुतगणो पतगुरु संगययं रइयदणुपासं ॥ ७ ॥

अरइरइतिमिरविरहियमुवरयज्जमरणं
सुरअसुरगुरुलभुयगवइपयउपणिवइय ।
अजियमहमवि च सुनयनयनिउणमभयकर
सरणमुवसरिय भुविट्ठिज्जमहिय सययमुवणमे ॥ ७ ॥ संगयय ।

[Viṣama Catuṣpadī Pādas 1 to 3 contain four taganas i.e. Pañca-
mātras each containing all short letters, and a long letter at the
end Pāda 4 contains two taganas (5×2) with all short letters, two
ṭaganās (4 × 2), one tagana with all short letters, and a long letter
at the end. Out of the two taganas, the 1st is Sarvalaghu, the 2nd
is Madhyaguru)

गुरुलहुदुदगणपणमं गुरु य सोवाणय समपएहि ॥ ८ ॥

त च जिणुत्तममुत्तमनित्तमसत्तधर
अज्जवमद्ववखंतिविसुत्तिसमाहिनिहिं ।
सतिकर पणमामि दमुत्तमत्तित्थयर
सतिमुणि मम सतिसमाहिवर ढिसउ ॥ ८ ॥ सोवाणयं ।

[Sama Catuṣpadī This is really a Varna Vṛtta. Each Pāda con-
tains five Ṭaganas i.e., Caturmātras, each consisting of a long
letter followed by two short ones, i.e. virtually 5 Bhagaṇas, and a
long letter at the end of all].

त-च-प-त-दुग तदुगपो टचउक्क त-च-तत्तिग-गुरुगो ।

च दु, दो, च चद, ट, चदुग, त, च त्ति, ट एगदस य, गुरु वेढो ॥ ९ ॥

सावत्थिपुच्चपत्थिव च वरहत्थिमत्थयपसत्थविन्थिण्णसत्थिय-
थिरसिरिवच्छवच्छ मयगल्लीलायमाणवरगधहत्थिपत्थाणपत्थिय
सत्थवारिद्, हत्थिदत्थिन्नाद् धतःगगारुयगनिस्वहयपिजर पवर-
लक्खणोवचियसोमन्चारुच सुइसुह्मणाभिरामपरमरमणिज्जवरदेव-
दुदुहिनिणायमहुग्यगसुह्मिगि ॥ ९ ॥ वेढो ।

[Vesṭaka does not appear to be a regular metre divided into Pādas, it rather resembles later Cūrnikā or rhythmical prose. The definition merely records the Mātrā ganas, very likely from the verse itself. They are 5, 3, 6, 5, 4 × 2, 5 × 2, 6, 4 × 4, 5, 3, 5 × 3, IS, 3 > 2, 4 3 × 4, 4, 3 × 2, 5, 3 × 3, 4 × 11, S. The reading *suisuha* in the last compound, instead of *suisuha* of WS, is adopted in view of the scansion. See also Nos 11 and 22 below.]

टगणदुग लहुगुरुणो, टगणनिग लहुगुरु थ, टगणतिग ।

दुम्परिच्छ अंतपय रामाईलुद्धय छट ॥ १० ॥

अजिय जियारिगण

जियसव्वभय भवोहरिउ ।

पणमामि अह पयओ

पाव पसमेउ मे भयव ॥ १० ॥ रासालुद्धओ ।

[Viṣama Catuspadi 1st Pāda —4, 4, IS, 2nd —4, 4, 4, IS, 3rd —4, 4, 4, 4th —4, 4, 4, IS, 1c, the same as the 2nd]

पो तदुग लहुगुरुणो टच्छ दुगुरु टसत्त लहुगुरुगा ।

प-टदु-त-च-गुरु नव टा दुलहुगुरु टचउ दो गुस्सा

टदु-च-गुरुजुय टतिग दुलहुगुरु अवरवेढओ छट ॥ ११ ॥

कुरुजणवयहत्थिणाउरनरीसगे, पढमो तओ महाचक्कवत्तिभोए
महप्पभावो, जो वावत्तरिपुरवरसहस्सवरनगरनिगमजणवयवई,
वत्तीसारायवरसहस्साणुजायमगो, चउदसवररणनवमहानिहिचउ-
सट्ठिसहस्ससपवरजुवईण सुदरवई, चुलसीहयगयरहसयसहस्ससामी,
छन्नवइगामकोडिसामी, आसी जो भारहम्मि भयव ॥ ११ ॥ वेढो ।

[See on 49 above. In the compound beginning with वावत्तरि I have adopted जणवयवई for जणवयहिवई of WS and छन्नवइ for छन्नवई in view of the scansion, which is 6, 5 × 2, IS, 4 × 6, SS, 4 × 7, IS, 6, 4 × 2, 5, 3, S, 4 × 9, IIS, 4 × 4, SS, 4 × 2, 3, SS, 4 × 3, IIS.]

टदु-लहुदु-गुरु पढमे, दुइए, टदु-लहु-गुरु पए तइए ।

तुरिए टदुग सगुरु रासाईनदिय छन्द ॥ १२ ॥

त सति सतिकर

सतिण्ण सव्वभया ।

सति थुणामि जिण

सति विहेउ मे ॥ १२ ॥ रासानदियय ।

[Viṣama Catuspadi 1st —4, 4, IIS, 2nd —4, 4, IIS, 3rd —4, 4, IS, 4th —4, 4, S.]

त-ट-त-टदु-लहुदु-गुरूगा आइदुगे त-ट-त-टतिग-दुलहु-गुरू ।
तुरिए त-ट-त-टजुयल चगण-गुरू चित्तलेहत्ति ॥ १३ ॥

द्वक्खाग विदेह नरीसर नरवमहा मुणिवसहा

नवसाग्यससिसकलागण विगयतमा विदुयरया ।

अजिउत्तमतेयगुणेहि महामुणि अमियवला विउलकुला

पणमामि ते भवभयमूर्ण जगसरणा मम सरण ॥ १३ ॥ चित्तलेहा ।

[Viṣama Catuspadī 1st and 2nd —5, 4, 5, 4, 4, IIS, 3rd —5, 4, 5, 4 × 3, IIS, 4th —5, 4, 5, 4 × 2, 3, S]

गुरूलहुचनवग नगणो चअट्ट नगणो चअट्ट नगणो य ।

दम्य चगणा तह नगणो चगणो गुरु डोन्नि नाराओ ॥ १४ ॥

देवदाणविद्वचदसरवद हट्टतुट्ट जिट्ट परमलट्टरुच धतरुप्प-

पट्टसेय सुद्धनिद्धधवलदतिपति सति, सत्तिकिच्चिमुत्तिजुत्तिमुत्तिपव्व

दित्ततेयवद वेय सव्वलोयभावियपभावनेय पट्टस मे समाहिं

॥ १४ ॥ नाराओ ।

[This metre, i e, Nārāca, too, is like Veṣṭaka, it is not divided into Pādas, and resembles a Cūrnikā It consists of any number of long and short letters coming in succession and forming pairs, but sometimes, the long letter is substituted by short ones for the sake of variety In the present stanza we have 40 such pairs followed by two long letters, but in the 10th, 19th, 28th, and 39th pair the long letter is substituted by two short ones See below Nos 28 and 31]

विसमे कलाण छक्क समेसु अडगं णिरतरं न हु तं ।

अंते रगणो यगणो कुसुमलयानामड्डंमि ॥ १५ ॥

विमल्लससिकलाइरेयसोम

वितिमिरसूरकलाइरेयतेय ।

तियसवइगणाइरेयस्त्व

धरणिधरपवराइरेयसार ॥ १५ ॥ कुसुमलया ।

[This is another name of Aupacchandāsaka, see KD 5 2]

तगणो टगणो लहु गुरु, पगणो टगणो य दुलहु गुरु दुइए ।

एव चिय पच्चद्व भुयगपरिरगिय छः ॥ १६ ॥

सत्ते य सया अजिय

सारीरे य वले अजिय ।

तवसजमे य अजिय

एस थुणामि जिण अजिय ॥ १६ ॥ भुयगपरिरगिय ।

[Ardhasama Vṛtta Odd Pādas —5, 4, IS, Even Pādas, 6, 4, IIS]

भरनभनगणलहुगुरू सञ्चपणसुं तथा जई वसमे ।

सव्वतक्खरजमिय छदं खिज्जिययनाम त ॥ १७ ॥

सोमगुणेहि पावइ न त नवसरयससी
 तेउगुणेहि पावइ न त नवसरयरवी ।
 रूवगुणेहि पावइ न त तियसगणवई
 सारगुणेहि पावइ न त धरणिधरवई ॥ १७ ॥ खिज्जियय ।

[Khujjiyaya is another name of the Varna Vṛtta called Vamśapatra-
 patita, for which see KD 484]

टगणचउक्क लहुगुरु पायतिण् टगणतगणटगणदुग ।
 लहुगुरु तुरिण् जाणह ललिययनाममि छडमि ॥ १८ ॥

तित्थवरपवत्तय तमरयगहिय
 धीरजणथुयच्छिय चुयकलिकलुस ।
 मतिसुहपवत्तय तिगरणपयओ
 सतिमह महामुणिं सरणमुवणमे ॥ १८ ॥ ललियय ।

[Viṣama Catuṣpadī, where Pādas 1 to 3 are equal and contain 4 × 4,
 IS each and the 4th Pāda has 4, 5, 4, 4, IS]

टप्पणग ज लहुगुरु पत्तेय सत्तवीस मत्ताओ ।
 किसलयमालाछद जाणह छडेसु निहिट्ठ ॥ १९ ॥
 विणओणयसिररइयजलिरिसिगणसथुय यिमिय
 विनुहाहिवधणवइनरवइथुयमहियच्छिय वहुसो ।
 अइरुग्गयसरयटिवायरसमहियसापम तवसा
 गणगणविहरणसमुइयचारणवदिय सिरसा ॥ १९ ॥ किसलयमाला ।

[Sama Catuṣpadī A Pāda has 4 × 5, ISI, IS = 27 Mātrās]

लहुचदुग टगण लहुगुरु, तदुग लहुगुरु; पगण ट लहुगुरुगा ।
 चदुगं टगणो लहुगुरु तेरकल सन्वओ सुसुहछद ॥ २० ॥

असुरगरुलपरिवदिय
 किंनरोरुगनमसिय ।
 देवकोडिसयसथुय
 समणसघपरिवदिय ॥ २० ॥ सुसुह ।

[Sama Catuṣpadī Each Pāda has 13 Mātrās, but the scheme is
 different in different Pādas as the definition understands Thus
 1st III, III, 4, IS, 2nd 5, 5, IS, 3rd 6, 4, IS, 4th 3, 3, 4, IS]

दुलहुगुरु दुलहुगुरु पत्तेय विज्जुविलमिय छड ॥ २१ ॥

अभय अणह । अरय अरुय ॥
 अजिय अजिय । पयओ पणमे ॥ २१ ॥ विज्जुविलसिय ।

[A Sama Catuṣpadī Each Pāda has IIS, IIS It 's virtually a
 Varna Vṛtta]

तद्दु ट तच्च उ टो ततिग ल्गुरु प टदोन्नि दुगुरुगा वेदो ॥ २२ ॥

आगया वरविमाणद्विवकणगरहत्तुर्यपहकरसाहृि ह्रुलिय ससभमो-
यरणवुभियल्लियचल्लुडुडलायतिरीडसोहतमौलिमाला ॥ २२ ॥ वेदो ।

[Another Veṣṭaka, see above on v 9 This contains 5, 5, 4, 5 × 4,
4, 5 × 3, IS, 6, 4, 4, SS]

पदमे ट दुगुरु एव सेसेसु ट सत्त गुरुजुग अंते ।

पत्तेय वत्तीसं मत्ताद्यो रयणमालाए ॥ २३ ॥

ज मुरमवा सासुग्मवा वेगविउत्ता भत्तिसुजुत्ता

आयग्भूसियमभमपिडियसुट्टुमुविहित्यसव्वत्रलोवा ।

उत्तमकच्चणरयणपरु वियभासुरभूमणभासुरियगा

गायसमोणयभत्तिवसागयपजलिपेसियसीसपगामा ॥ २३ ॥ रयणमाला ।

[A Sama Catuspadī, each Pāda has 8 Caturmātras, the last consisting of two long letters The metre is very similar to Daṇḍaka of CK 30 and Padmāvati of CK. 50 In the former, the Caturmātras in the even places are always Madhyaguru, while here they are Sarvaguru in the 1st Pāda, and Āḍiguru in the others, the last Caturmātra always being a Sarvaguru As a matter of fact, this Āḍiguru Caturmātra is employed for every odd Caturmātra in all the Pādas The internal Yamaka is noteworthy in both Daṇḍaka and our metre]

पणो टदुग गुरुगो पत्तेय खित्तयमि छदंसि ॥ २४ ॥

वदिऊण थविऊण तो जिण

तिगुगमेव य पुणो पयाहिण ।

पगमिऊण य जिण सुगसुरा

पमुड्या सभबगाइ तो गया ॥ २४ ॥ खित्तय ।

[A Sama Catuspadī This and the next one are in the Rathodhdhatā metre, having SIS, III, SIS, IS or the ganas ra, na, ra, la and ga in each Pāda, but in the present case, the initial long letter is substituted by two short ones in Pādas 2, 3 and 4 and this is quite a common feature of Prakrit poetry The definition mechanically gives 6, 4, 4, S as the composition of a Pāda As a Mātrāvṛtta, this is the same as Vadana of KD 2 21 In majority of mss the 1st Pāda reads thoūna for thaviūna, in which case, it must be assumed that the last 2 short letters of the nagana are replaced by a long one, but when a Varna Vṛtta is employed for Prakrit poetry a tendency to use one long for two short in the original is rarely observed.]

रनरलगा पत्तेय खित्तय छदमि वा जाण ॥ २५ ॥

त महामुणिमह पि पजली

रागदोसभयमोहवजिय ।

वेवदागवनरिद्वेदिय

सत्तिमुत्तममहातवं नमे ॥ २५ ॥ खित्तय ।

[A Sama Catuspadī Varna Vṛtta called Rathodhdhatā, see above on the last stanza and below on v 26]

खित्तयच्छं चउपयजमिय दीवयमडिलनाम ॥ २६ ॥

अत्रतरवियागगियाहिं

ल्लियहंगवहुगामिगियाहिं ।

पीगसोणिथगसालगियाहिं

मक्ल्लमल्लल्लोयगियाहि ॥ २६ ॥ दीवय (अडिल) ।

[A Sama Catuspadī Varna Vṛtta called Svāgatā which has *ra*, *na*, *bha*, *ga* and *ga* in its Pāda But, as in the case of Rathodhatā in v. 24 above, here too, two short letters are employed for the 1st long letter of the *ragana* in Pāda II, and for both the 1st and the 3rd long letters of that same *gana* in Pāda IV As a Mātrā Vṛtta, it is the same as Khittaya or Kṣiptaka with 16 Mātrās in each Pāda It is also the same as Vadanaka of KD 2 21, and as we are also told at CK 41 it is called aḍilā when all the 4 pādas have a common Yamaka See, however, note on KD 2 21]

टप्पणग टोन्नि गुरू पटमे तुरिण् य, टट्टग गुरू एगो ।

दुत्तिण्, चउपयजमिय जाणह चित्तक्खर छट्ट ॥ २७ ॥

पीगनिर्त्तरग्गभग्गविगमियगायल्लयाहिं

मणिकंन्त्रणपत्तिदिलमेहल्लसोदियसंगितटाहि ।

वग्गखिखिगिनेउग्गसत्तिल्यवलयविभूसणियाहि

ग्दक्कन्त्रउग्गमगोहग्गसुदरदंसणियाहि ॥ २७ ॥ चित्तक्खरा ।

[An Ardhasama Catuspadī Pādas I & IV have 4 × 5, SS, Pādas II & III have 4 × 6, S, thus 24 and 26 Mātrās respectively All Pādas have a common Yamaka This is a peculiar type of Ardhasama Catuspadī, where the 1st and the 4th Pādas are similar and so are the 2nd and the 3rd As a matter of fact the 2nd and 3rd Pādas are identical with the 1st and the 4th, except for the two short letters which are added at the commencement in the former two]

चरणोगारस्स गुरूगो चउदस्स चगणा य नगण सोल्लस्स चा ।

टगणो चगणा तिन्निउ अवर नारायछट्टग जाण ॥ २८ ॥

देवसुदरीहि पायवदियाहि वदिया य जस्स ते सुविक्रमा कमा
अप्पणो निडाल्लएहि मडणोहुणप्पगारएहि केहि केहि वी अवगति-
ल्लयपट्टेह्दनामएहि चिल्लएहि मगयगयाहि भत्तिमनिविट्टवट्ठणागयाहिं
हुंति ते वदिया पुणो पुणो ॥ २८ ॥ नाराओ ।

[This is another Nārāca, see above on v 14 In the present stanza we have first 11 pairs made up of one long followed by one short letter, then a long letter, next a pair of a short and a long letter, followed by 13 pairs of the first kind, a group of 3 short letters, 16 pairs of the first kind, Caturmātra and finally three pairs of the second kind i e, made up of a short followed by a long letter In view of the scansion and the Gāthā metre, I am adopting the reading *ṭagano caganā tinnu* against *ṭaganā tinnu* of WS]

दुल्लहुगुरू दुल्लहुगुरू गुरू य सव्वेसु नदिय छट्टं ॥ २९ ॥

तमह जिणचद । अजिय जियमोह ॥

बुयसव्वकिलेस । पयओ पणमामि ॥ २९ ॥ नंदिययं ।

[This is a Varna Vṛtta Sama Catuspadī Each Pāda has two Saganas or Antyaguru Caturmātras, followed by a long letter Neither the metre nor its name is mentioned by earlier Sanskrit or Prakrit prosodists]

तगणो पगणो तगणो ट त ट त टगणो गुरु प टट्टु गुरुगो ।

वारस टगणा सज्झं भासुरयं जाण अणुपासं ॥ ३० ॥

थुयवदियस्सा । रिसिगगदेवगणेहिं ॥

तो देववह्निं । पयओ नमसियस्सा ॥

जस्म जगुत्तमसासणयस्सा

भत्तिवसागयपिडिययाहि ।

देववरच्छरसावहुयाहि

सुखररडगुणपडिययाहिं ॥ ३० ॥ भासुरयं ।

[Bhāsuraka is really a strophic couplet The metre of the 1st stanza is an Ardhasama Catuspadī, whose odd Pādas contain 9 Mātrās and even ones contain 12 Mātrās each The former are made up of a Caturmātra and a Pañcamātra (Ādyaḷaghu), while the latter contain 3 Caturmātras, the last consisting of two long letters The metre of the second stanza is Rāsa of VJS IV 85, which is a Sama Catuspadī, with four Caturmātras, the last of which shall always be a Sarvaguru, in each Pāda The definition does not recognize the true nature of the metre and merely records the Mātrā Ganas as follows 5, 6, 5, 4 (read *ganehi*), 5, 4, 5, 4 (read *panamiyassā*) S Then 6 4, 4, S, 4 × 12]

तेरस चगणा नगणो नव चा नगणो य तीस चा गुरुगो ।

चगणट्टारस एव अवर नारायल्लय जाण ॥ ३१ ॥

वससद्धतितालमेलए तित्ठक्खगभिरामसद्धमीसए कए य
सुइसमाणेयसुद्धसज्जगीयपायजालवट्टियाहि वल्लयमेहलाकलावनेउरा-
भिगमसद्धमीसए कए य देवनट्टियाहि हावभावविब्भमपगारएहि
नच्चिऊण अगहारएहि वंदिया य जस्स ते सुविक्कमा कमा तय
तिलेयसव्वसत्तसतिकारय पसतसव्वपावदोसमेमह नमामि सति-
मुत्तमं जिग ॥३१॥ नाराओ ।

[Another Nārāca, see above on vv 14 and 28 As a matter of fact we have here 72 Trimātras, each consisting of a long followed by a short letter, followed by a long letter at the end, but in the 14th and the 24th, the long letter is replaced by two short letters The definition, however, counts the Trimātras in a slightly different way After the 54th Trimātra, it mentions a long letter and then 18 Trimātras more, which follow it and which, besides, have a short letter followed by a long one, in each of them It also records that the 14th and 24th Trimātras contain three short letters each]

चगणो दगणचउक्क गुरू तहा ललियय अवर ॥ ३२ ॥

छत्तचामरपडागजूयजवमडिया

अयवरमगरतुग्यसिरिवच्छसुलुङ्गणा ।

दीवसमुद्दमदरदिसागयसोहिया

सन्थियवसहसीहरहचक्करकिया ॥ ३२ ॥ ललियय ।

[This is another Lalitaka, see above on v 18 The present one is a Sama Catuspadī, each Pāda having 21 Mātrās distributed as follows 3, 4 × 4, S The constitution of the Galitaka of KD 2 23 is slightly different, but is quite applicable to our stanza It is 5, 5, 4, 4, 3, cf also VJS IV 89]

दचउक्के नववारमलहुहि सा वाणवासिया होई ॥ ३३ ॥

सहावलटा समप्पइटा

अदोसदुट्टा गुणेहि जिट्टा ।

पसायसिट्टा तवेण पुट्टा

सिरोहि इट्टा रिसीहि जुट्टा ॥ ३३ ॥ वाणवासिया ।

[Vānavāsikā is one of the metres of the Mātrāsamaka group dealt with at KD 2 19-20 Its Pāda has 16 Mātrās divided into four Caturmātras, where the 9th and 12th Mātrās are represented by short letters]

अडकल रगणो लहुगुरु सव्वेहि तहवरतिया होई ॥ ३४ ॥

ते तवेण धुयसव्वपावया

सव्वलोयहियमूलपायवा ।

सथुया अजियसतिपायवा

हुतु मे सिवसुहाण दायया ॥ ३४ ॥ अवरतिया ।

[Aparāntikā is a Sama Catuspadī, derived from the even Pādas of the Vaitāliya, cf. KD 5 7 Its Pāda has 8, SIS, IS]

एव तववलविउल थुय मए अजियसतिजिणजुयल ।

ववगयकम्मरयमल गयगय सासय विउल ॥ ३५ ॥ गाहा ।

त वहुगुणप्पसाय मुक्खसुहेण परमेण अविसाय ।

नासेउ मे विसाय कुणउ य परिसा वि य पसाय ॥ ३६ ॥ गाहा ।

त मोएउ य नदि पावेउ य नंदिपेणमभिनदि ।

परिसा वि य सुहनदि मम य दिसउ मजमे नदि ॥ ३७ ॥ गाहा ।

[For Gāthā, see above on vv 1 and 2 Mark, however, the Antya Yamaka, which is found even in v 2]

कविदर्पणमुपजीव्य प्रायेण च्छन्दसामिह स्तोत्रे ।

स्वपरोपकारहेतोरभिदधिरे लक्षणानि मया ॥ ३८ ॥

इति जिनप्रभीयटीकान्तर्गत-उन्दोलक्षणानि ।

CORRECTIONS

The number of corrections is unusually large and this is deeply regretted. The photocopy of the only available ms written on palm leaves was procured when the greater part of the text had already been printed. The press copy which was prepared twenty years back was not as perfect as it should have been, mostly due to inaccurate decipherment of certain letters and words.

N B—Letters within the circular brackets are suggested as substitutes, those within the rectangular brackets are recommended as additions, as usual.

The correct reading is —

P 1 11a सू (शू) रो for शूरो, 1 19 गाथात्रय for गाथाछन्दसा, 1 20 लक्ष्यल[क्ष]णाभ्या for लक्ष्यलक्षणाभ्या

P 2 12 वन्तस्थाने for वतः स्थाने, 1 3 कल मात्रा for कल तन्मात्रा, 1 9 तिगा(या) for तिगे, 1 13 गुरुलघू क्रमश for गुरुलघव क्रमसो, 1 15 तियत्ति for तिगत्ति, 1 16 : प्रमाणमेपामिति रु for प्रमाणमेपामिति त्रिका., प(क)स्थाने य उक्तः for यस्थाने ग उक्तः, 1 19 : गुरुलघू प्राह for गुरुलघ्वत्राह, 1 26 : नागरुड(ग)काराकृति for S उकाराकृति, 1 28 : गुरुसज्ञम् for गुरु ज्ञेयम्.

P 3 : 1 2 : विवृधैर्विहित for विहित विवृधैः, 1 6 : द्रव्हन्हपमुहक्वराण पुव्विह्य न गुरुगो जहादिट्ट for the line [The 1st Caturmatra is द्रव्हन्हप where the letters preceding व्ह and न्ह are not considered as long—Ed], 1 14 . निक्किव for णिक्किव, 1 18 : इत्येतेऽपभ्रग for इत्येते चापभ्रग, 1 20 उत्तरइ for उत्तरह, 1 25 एगतिण for एकतिण, 1 28 : 'द्रव्हन्ह' for इह्लण्ह, 1 30 . तन्हा for तण्हा.

P 4 13 जहादिट्टति for जहादिट्टमिति, 1 4 . गुरु(र)वो यथा for गुरुवो यथा, 1 7 : च्छसि(शि)ग्रहेपि for च्छगिग्रहेपि, 1 11 : तिलकवि[न्दु]स्थेन्दु for तिलकविन्दुरथेन्दु, 1 13 : शूचितः for सचित., 1 17 : एव शेषा अपि for एव शब्दा अपि, 1 19 य जई for अ जई, and सव्वत्थ for सव्वत्त, 1 21 . पुव्वापरभागा for पुव्वापरभावा, 1 27 . श्रुत्यो. सुखहेतु for श्रु[ति]सुखहेतु, 1 29 . कल्लित्तम-त्तोम for कल्लिमल्लतोम.

P 5 : 1 3 सर्वत्रानुवत्ये for सर्वत्रानुवृत्त, add श्लोकार्थ after विशेषेण; 1 5 : नोत्सेक for नोत्साह, 1 11 . अन्ते च सा स्यात् for चान्ते सा स्यात्, 1 14 . अव्ययो for अव्यय, 1 15 . तद्वैवाय for तद्वैवाय, 1 16 : वारणघटा for वारणपदा, 1 20 : drop त्य in केवलार्येत्यव्ययम्, add इय after it and read पादान्ते for पदान्ते, 1 25 . गादि for व्यादि, 1 27 : यदि for यति, 1 30 . पूर्वस्यान्तवत् for पूर्ववत्स्यात्

P 6 13 नहापीत् for नकापीत्, 1 4 : तदावत् (तद्वत्) for तद्वत्, 1 6 : दृश्यो for दृष्टो, 1 7 : भन्वाव्ज for भन्वाय, 1 23 . अस्याश्चार्थो for अस्यास्त्वर्थो

P 7 13 . ह्वति for हुवति; 1 4 . दुचउ for विचउ; 1 9 . इतिर्विबधार्थो for इति विविक्तार्थो, 1 10 : विचक्षेयं for विवक्षतेय, add द्विपदीचतुष्पदी before पञ्चपदी, 1 13 : द्वी(द्वि)पदी for द्विपदी, 1 16 : का(क)लाहिं for कलाहि, 1 24 पञ्चदशभि' for पञ्चदश; 1 25 . वन्दिना for चन्दीना; 1 27 . वेहो for बोहो, वओ for गओ, 1 28 : वओ for वलो, 1 29 : वामो for कामो, 1 30 : पचवीसत्ति for पचविसत्ति.

P 8 . 1 1 : उह्णाल्याउ for उह्णाल्यमि. 1 2 : वद्धमाणेह(हिं) for वद्धमाणेहिं, 1 9 . at the

end add जोइञ्जुत्ति दीप. ॥ [३.१॥], 1 19 : चतुःप्रष्टिपदीभेदाः for चतुःप्रष्टिभेदाः; 1 26 : कः कृगणो for कृगणो, 1 27 : मध्यगुरुसर्वलघु for मध्यगुरु. सर्वलघु and सर्वत्रैत्य for सर्वैत्यार्थात्.

P 9 . 1 5 . लघु च नलघु तस्मिन् for लघुश्च नलघुस्तस्मिन्, 1 7 : add विरति before कुरुत; 1 9 : प्राचीनसूत्रगाथा for प्राचीनगाथा; 1 11 : लखा for लखो, 1 17 : कोडि for कोडी, 1 18 . ज्ञेय for नैय, 1 24 . दलदुगमुद् for दलदुगमुद्दे, 1 29 : सा for [सा], उभयतो for उभयोर्.

P 10 : 1 30 : एकैङ्गुरु for एकैङ्गुरु; 1 31 : अगाद[गादा] for अगादगादा; 1 32-33 : सर्वगुरुः अन्यगुरुः. आदिगुरुः, सर्वलघुः. मध्यगुरुः. for सर्वगुरुः टः अन्यगुरुः. टः etc

P. 11 : 1 1 उदाहरणानि for उदा०, विच्छुय for विच्छुय, 1 2 . झणहणतो for जण हणतो (ज corrected to झ); पिय for पिअ 1 4 : [अणझणन् for जन घन्], 1 12 . कहु for कहु, 1 29 . अण्यो for अण्यो.

P 12 . 1 1 अण्यो for अण्यो, 1 4 . दिष्टमायनिय व for दिष्टपाय नियव, 1 6 : [दृष्टमाकर्णित वा for दृष्टप्रायं नितव], 1 11 . अण्यो for अण्यो, 1 15 : ललिता य भथा (ललिता यथा) for ललिता यथा, 1 21 . नूली तत्रोल for नूला तेवाल (?)

P 13 : 1 18 . वड्ढति for वड्ढ(ड्) ति, दिवसा for विवसा, 1 20 : दिवसा for विवसा, 1 22 : अदि(दि)द्विह विद्यमणि(ति)for य(णो)द्विद्विह विद्यमति.

P. 14 . 1 8 . नहक for गहक, ज्यं for जुज्य, 1 10 : [नूतमिव for युद्धमिव, 1-17 : रणय-रणय (रणरणय) for रणरणय, 1 31 . सिद्धिर्यथा for सिद्धी यथा (सिद्धिर्यथा).

P 15 : 1 10 . गहय for गहन, 1 12 : गुरुक for गहनम्, 1 24 : जिध्वइ for जिमइ; 1 26 . [वृणोति for वृण्वती].

P 16 : 1 3 : बहुसुख for बहु सुख, सुहम् for सुहम्; 1 5 : [वधूरुचित for वधूः रुचित, रमसमुख for हृष्टमुखी.], 1 12 : लहलहिर for ×× लहिर, 1 13 : सुहविभव for सुहविहव, 1 16 : पादल(लि)त for पादलिप्त; 1 22 : अण्यो for अण्यो, 1 26 : वैश्या for वश्या, 1 27 : महविरहिय for अयि विरहिय, 1 28 . नीसदेह त रे for नि सदेह त ते, 1 29 : [मतिविरहित for अयि विरहित].

P 17 . 1 30 मयसुविन्यर्थ. for मध्यके इत्यर्थ. ।

P 18 . 1 1 . एता. for एव, 1 8 . पतो for शलो, 1 20 : स्कन्धमिति for स्कन्धकमिति, 13 : निम्मला for गिम्मला, add गीई at the end, 1 18 उय for उव, 1 19 : add उवगीई at the end, 1 26 . add उवगीई at the end, 1 30 : अथिरच्चिय जिय for अथिरञ्जि जिञ्च, 1 31 . add खय at the end

P 19 . 1 23 : आद्यगाथायां for आद्यगाथाया, 1 24 : जातीफल for जातिफल, 1 25 : जातीफल for जातिफल, 1 30 : जातीफलादियु for जातिफलादियु, गाथाया for गाथा

P 20 . 1. 12 . लम्भइ for लम्बइ, दइयस्स for दयिअस्स, 1 14 . लभ्यते for लक्ष्यते, 1 18 : कु(कि) for कि, 1 21 जातीफल for जातिफल, 1 27 . निग्मा(अ)र for निग्मर.

P. 21 1 9 : नमत for गमत, 1 16 . चालुक्कचद for तेलुक्कचद, 1 18 : मुणिराय for मुनिराय, 1 24 . सुयणतराल for सुवणतराल, 1 25 . न होही for ण होही, 1 31 . तुध्र for तुज्ज

P 22 : 1 15 . कयव for कलाप, 1 26 : जातीफल for जातिफल, 1 32 : द्वितीयतुर्थयोः for द्वितीयचतुर्थयो

P 23 : 12 : पचागणललिया for पचाननललिया 1 20 : समाहि for समाद्भि, 1 22 : Is it दुहि इह instead of दुह इहि of the ms ? 1 25 . मुगलत्ति for मुगलत्ति, 1 26 : सहयाग्वणि for सहयारवणी, 1 31 : [उ]वदोह्य for उवदोह्य.

P 24 . 1 3 . विपमाहिभ्या for विपमाद्भिभ्या; कलाद्विका[धि]काभ्या for कलाद्विकाधिकाभ्या, 1 11 : ददद for ददद 1 21 : मद्गद् for मद्गद्, वेयरणिहिं for वेयरणिहि. 1 22 : लुलहिं for लुलहि.

P 25 . 1 5 . लकलकत्ति for लकलकत्ति, 1 10 कूलवालको for कुलवालको, 1 11 : न for ण 1 16 . पञ्चमाष्टमलघू for पञ्चमाष्टमौ लघू, 1 18 . निगसिञ्जत for निगसिञ्जत, मन्नहिं for मन्नहि, 1 20 . [नियस्थमान for निगम्यमान], 1 22 : उम्ता for उन्मत्ता, 1 24 : जा(आ)उख्य for आयुख्य

P 26 : 1 5 . नामी for न, 1 12 : सी(सि)रीउ for सिरीउ, 1 16 . भिरनिश for भिनित्य 1 30 : मुत्त(त्ता)वलिया for मुत्तावलिया 1 31 : read गीतिः at the end

P 27 1 6 . न्हाण for ष्हाण, 1 10 : तुहुं for तुह; 1 11 : add स्पष्टम् after line 14 1 16 . गुरुहु for गुरुह, 1 17 : मडिल for [मडिला], 1 22 add व्यत्यय after लो वा, 1 24 . निव(अ)डि, 1 29 . शशिग(शि)लाया for शशिगिलाया

P 28 : 1 5 . शू(सू)चयति तथाहि for सूचयति, 1 6 . मञ्जरी for मञ्जिरी, 1 8 त्रय चावलम्बकाख्य for त्रयमवलम्बकाख्य, 1 11 : पयनकखकति for पयनकखु कंति, रायदडिआइ for कप्पञ्जडिआइ. 1 14 : नकखत्ति for नकखुत्ति, 1 15 . छ for ठ (?), 1 23 . मयणावयारो for [मयणावयारो], 1 26 मदनापद्रक्षणे for मदनापदारक्षणे.

P 29 : 1 2 . टपंचग लहू for टगणपचग लहु, 1 10 . बुडु for बुहु, 1 11 यमकिनाहित्वा- म्नायात् for म्नानात्, 1 26 : नेमिजिणवरो for जिणवरो.

P 30 : 1 3 केवलनाण for केवलणाण, 1 4 : जिणनाहा for जिणणाहा, 1 8 . add रामय । स्पष्टम् ॥ २२.३ ॥ at the end 1 24 द्रोण्याकृति for द्रोणाकृति, 1 26 . कठिण for कठिण.

P 31 1 1 उत्करान् for उत्कर 1 8 : पुनरेकः for त्वेकः, 1 12 रगो for रिंगो, 1 13 र्नो(?) for त्तो, 1 14 मयमओ for मयमयो, 1 15 . मद्दहरो for मद्भवो, 1 20 add यद्वा after रासावल्यपूर्वार्धे, 1 22 मुहु(ह)रासा for मुहरासा, 1 25 . रासावल्य for [रासावल्यो]

P 32 1 2 उन्हु for उणहु; 1 28 : नवरि for णवरि

P 33 1 8 मत्ता for [मत्ता], 1 12 यदवोच for यदवोच-, 1 14 : बुच्चइ for उच्चइ, 1 16 निहणा for णिहण, महुरिया for महुरिया, 1 17 इय मत्तविलासिणिया for [इय] मत्तविलासिणिया, 1 29 एगारसहिं for एकारसहि, 1 30 रवीहिं व for रवि(वी)हिं य.

P 34 1 1 . दुइयाण for विहुयाण, 1 2 तइयच्छटाग for तयच्छटाण [य], 1 10 वक्ष्य माणे(ण)स्य for वक्ष्यमाणस्य, 1 11 छडुणिकेति for छडणिकेति, 1 12 . मुदय for महय (मुदय), नमिय for णमिय; 1 20 नदण for णदण(ण), 1 21 ms reads गुणगुमणि wrongl, for गुणमणि, 1 23 : भ्रसक for धसक, add स्पष्टम् after this word

P 35 1 1 . कुडु for कुडु, 1 2 . दीसहि for दीसहि, 1 12 यतः for एव, 1 14 शेषाहि for शेषाद्भि, 1 17 . यदवोच for यदवोचच् 1 27 छडुणिका for छडणिका, 1 30 पुगु for पुण

P 36 1 10 : चपङ्कुसुमाईनामियाओ for चपङ्कुसुमाइणामियाओ, पणपन्ना for पणवन्ना,
1 31 नयण for णयण 1 15 नामेहि for णामेहि, 1 17 : सरिसएहि for सरीसएहि, 1 30
कुङ्कुमाद्या तु for कुङ्कुमाद्यास्तु, 1 31 add प्रागुक्ता एव । after °द्विपरीभेदा ।

P 37 1 2 जाणमणुपासो for जाण अणुपासो, 1 7 धवलनिहेण for धवलमिहेण; 1 11 .
तत्राप्यदं for तत्राप्यद 1 17 न for ण, किंवि for किंवि, 1 22 शब्दः समितार्थ. for शब्दा
समितार्था., गुणधवलभ्रमरधवलादि. for गुणधवलादि. , 1 30 फुल्लटक for फुल्लडक, 1. 31 चतुष्के
तयस्य for चतुष्टये यन्त्र, 1 32 उत्साह for उच्छाह, 1 33 add तेवि after मिसेण, धवला for धवल.

P 38 1.1 इय मगलावि तन्नामपुक्वया मगलार्थसवडा for the line, 1 8 ms wrongly
reads पुल्ल for फुल्ल 1. 22 : नञ्जइ for नञ्जड, 1 24 जुन्हा for जुण्हा.

P. 39 1 6 add छ'पड at the end, 1 11 नयण for [नयण], 1 15 भासिणिहि for
मासणिहि, 1 25 यु(सु)दि for मुदि.

P 40 1 4 ल्हूमडड for इहसडड, 1 6 remove brackets, विविह for विहव, 1 12
विविध for विमव; 1 17 माणमड्ण्य(फ)रु for माणमड'फरु, 1 20 माणकि for माणिक्कि, 1 27
कुङ्कुमे[न] for कुङ्कुमेन.

P 41 1 10 : धुणियः for बुणिय, 1 11 सधुक्रिय for समुक्रिय, दुसहु for हु सहि, 1 16 :
धुत for धर्णित, 1 25 : किम्वइवि for किवइ.

P 42 1 6 तल्लडहि for तल्लडिहि, 1 16 हिद्वयमि for हेद्वयमि, 1 24 add स्पष्ट at
the end of the line, 1 25 नल for णल, 1 28 : कि न for किण.

P 43 1 5 क्त्वा-इ-इउ-इवि for क्त्वा-इ-इउ-इवि, 1 14 add मिलितौ before तरल, 1 23 :
धवलित for धवलित्थो, 1 28 add तरल at the end.

P 44 1 5 नालिय for नालिभ, 1 6 वत्थुवया, for वत्थुवयण, 1 10 वस्तुवदनक for
वस्तुवदन, 1 11 यस्यामिति for यस्या सा, 1 15 उज्जिति for उज्जति, 1 16 बुल(ल)ती for
बुल्लंती, 1 17 जल्लल्लय for जल्लल्लय, add स्पष्टा at the end of 1 18

P 45 1 7 मञ्जरो for मजिरो, 1 9 इ(ट)हि for टहि, 1 10 वझ(ख)ण for वखण
वदिण for वदीण, 1 12 . नारीयणि for नारियणि; बुञ्जए for बुञ्जए, 1 14 add दुहगिया
at the end

P 46 1 4 ओ for तो, वत्थू for वत्थु, 1 19. माल[व] for माल(व); 1 30 वज्जति
for वज्जति, 1 34 पयड for पयउ.

P 47 1 11 add अथ before खण्डयुगलान्ते, 1 16 घत्तादुग for घत्तादुय, 1 27 :
पदडिया for पज्जडिया, 1 32 महरा for महुरा

P 48 1 6 शू(सू)चनादवलम्बक for शूचनावलम्बकः, 1 8 उग्घोसण for पयासण, 1 9
तक्करा for तक्करो, 1 10 सुहयरा for सुहयरो, 1 12 उन्हा for उण्हा, जुन्हा for जुण्हा, 1 13 . झकार
for हुकार, महु(सुह)लिय for मुहलिय, 1 23 त्रिमिन्निभङ्गी for त्रिमिन्निभिन्निभङ्गी, 1 25 भग-
घरे for भंगिघरे, 1 25 हिंडोला for हिंदोला, 1 27 : मोयमए, for मोभमए, 1 31 . चित्तए
for चेतए; न for ण

P 19 1.10 पदटिका for पदडिका, 1 12 . मंडलि for मडली(लि): नामिहि for गामिहि,
1 16 तिण for तिणि, 1 18 . निवेस for णिवेस, 1 19 हुयउ for हुवउ.

P 50 1 13 चतुपदी for चतुष्पदी, 1 26 चतुःपादी for चतुष्पादी, 'तत' सेस' for 'तो
नेस' 1 27 चतु.पादी for चतुष्पादी 1 29 उण्हिगणुट्टुम for उण्हिहअणुहुम.

P 51 . 1 8 तृ(त्रि)ष्टुप् च for त्रिष्टुप्, 1 10 . add सरकृति २४ after २३; 1 11 :
एकाक्षराहि for एकैकाक्षराहि.

P 52 1 6 . add गीत्रियो. before एकेनाहिणा, 1 8 . सिगी for मृगी, 1 18 : विञ्जमाला
for विञ्जमाला, ॥ 23-25 The words वसवो लगा प्रमाणिका, व्युत्क्रमे समानिका तु and
इतोऽन्यद्वितानम् are not in the ms They are inserted by mistake, 1 26 अन्यत् for अन्य.

P 53 : 1 1 मो नो [यो] for मो नो यो; 1 3 The ms wrongly reads मोतोमामो for मो
नो यो, 1 7 नरजगा इयं for नरजगद्वय, 1 6 चपयमालेय for चंपकमालेयं, 1 10 दोधग for दोधय;
1 19 ज' सस्तगौ ग. for जस्त(स्तो)गौ, 1 20 भस्तो for भ्तौ; 1 22 दुण्ह for दुण्ह.

P 54 . 1 3 . मिम for मिणं, 1 11 : व(न)दुग for -नदुग, 1 16 add निश्रुणुत after
तामरसं, 1 17 ज्ञेया for ज्ञेयौ, 1 24 गश्चन्द्रिकाया for गश्च चन्द्रिकायाम.

P 55 : 1 4 : पभद्वय for पभद्वकं, 1 5 Drop यो after छंदे, 1 21 . [यत्र] for यत्र, 1 29
यमनसभला गः for यमनसभलौः.

P 56 . 1 3 निःपत्रिका for निष्पत्रिका, 1 6 . विक्रीलिय for विक्रीडिय, 1 16 add सत
मिश्रेत्यर्थः after यति..

P 57 1 1 ल(ञु)गल for लुगल, 1 6 निहण for णिहण.

P 59 ॥ 27-28 . न चेय पथ्यया for न चेय पथ्या(ध्य)या.

P 63 1 13 श्रू(स)चितम् for सूचितम्, 1 15 . गुरु(र)वो for गुरुवो.

P 61 : 1 8 . अष्टामु for अष्टसु, 1 10 तेष्वष्टाविह for तेषाविह; 1 12 नेष्वसाकाः for
नेष्वसाना, 1 16 . अष्टाभ्य. for अष्टम्य.

BRIEF NOTES

UDDEŚA I

- V 1 This stanza is reconstructed with the help of the commentary. The stanza in the commentary is also quoted by Hemacandra in his Svopajña Vrtti on *Chandonuśāsana* I 1. The word *jayadevādīḥ* in the commentary refers to an ordinary man desiring to study prosody. It has obviously no connection with the great metrician of that name, who is mentioned at *KD* 5 10. Śūa is a writer on Sanskrit metres, who is otherwise unknown. Here he is quoted in support of the threefold division of metres based on the triple unit of scansion, namely, the Mātrā, the Varna and both. He is again mentioned as the author of the technical terms for the different Mātrā Ganas by the commentator on Ch 2 v 4 below. This same terminology is used even by the author of the *Chandaḥkandalī*, which, however, is composed in the Prakrit language.
- V 2 'In the Mātrā metres, five Ganas respectively consisting of 2, 3, 4, 5 and 6 Kalās or Mātrās should be known to exist. They are respectively of 2, 3, 5, 8, and 13 kinds and are called *ka, ca, ta, ta and pa*'
- V 3 Read *triyā* for *tige* which is a misprint. See corrections. In the commentary read *trayaḥ pramānamesāmīti kaḥ*, the sentence gives an authority for the use of the termination *ka* after the numeral. The ms reads *pasthāne ya uktaḥ*, but the correct reading seems to be *kasthāne ga uktaḥ*. The 8 Trikas mentioned here are the same as those defined and adopted by Piṅgala. Generally, they are adopted by all metricians, but at least two exceptions are known at present. They are the *Ratnamañjūsā* and the *Jānāśrayī*. Their technical names of the Ganas are essentially different.
- V 4 'A long letter, a letter which is accompanied by Anusvāra, or followed by a simple consonant, a Visarga, or a conjunct consonant is here counted as a Dvīmātra; it is (shown as) bent and (is known as) Guru. The other one is (known as) Laghu', but even this becomes Guru optionally at the end of a Pāda'. Long letters are the long vowels and the diphthongs as also a short letter which is immediately followed by a consonant that does not end in a vowel, e g, the letter *ṣa* in the word *dhasak*. Samyoga is a conjunct consonant ending in a vowel. In the third line of the commentary on this stanza read *vakram nāgara-*

gakārākṛti sthāpyam which means 'a long letter should be represented by the figure of the letter *ga* in the Nāgarī alphabet' This figure of *ga* is similar to a straight line bent at either end, as Virahānka has said at *Vṛttajātīsamuccaya* 1 14 The representation of a short letter is done by a straight line equal to nearly three quarters of an inch or one Angula as Virahānka directs at the same place *Jānāśrayī* lays down the same thing in slightly different words 'Their separation (i.e., the distinction between the short and the long letter) is to be like that of *ra* and *ga*, this is to be done at the distance of one Angula each' 1 16-17 This means that a short letter is to be represented by the symbol consisting of the letter *ra* and the long letter by that consisting of the letter *ga* and that the space between the two should be ordinarily one Angula Jayakīrti in his *Chandonuśāsana* has almost the same thing to say 'A Guru should be known by the Samjñā (i.e., technical name) of *ga*, should have 2^ṽ Mātrās (as its syllabic contents) and should be bent like the letter *ga* of the Nāgarī alphabet, a Laghu should be known by the name *la*, should consist of 1 Mātrā, should be straight and resemble a raised finger' 1 3 The letter *ra* in the old Devanāgarī resembled a straight line or a raised finger and probably stood for the word *raghu*, as *ga* stands for *guru* in the terminology of the prosodists The letter *ga* in the old Devanāgarī script broadly resembled the capital S of the Roman alphabet, it is a straight line, nearly three quarters of an inch in height, bent upwards towards the left at its lower end and bent downwards towards the right at its upper end, which latter is brought down almost upto the base of the letter Jayadeva and Hemacandra lay down plainly that a short letter is called *la* and is straight, while the long one is called *ga* and is bent Pingala is silent on the point of representation The word *vā* in the stanza is explained by the commentator as conveying an option, which, however, is regularized, since it is to be exercised only where a short letter is not actually prescribed at the end of a line, or where, its long pronunciation is not pleasing to the ear Thus in the lines of the Samānikā the last letter must be a short one and no option mentioned above is allowed here Similarly, at the end of metres like the Vamśastha, a short letter is felt to be pleasant to the ear, and so it should not be counted as Guru Our commentator quotes a stanza in this connection, which is quoted earlier by Hemacandra

Vv 5-6. 'The letters *e*, *o*, *im*, *him* in the Prakrit and *um*, *hum*, *hīm* and *ham* in the Apabhramśa are optionally short at the end of a word The vowels *e* and *o* when combined with a consonant, on the other hand

are optionally short even in the body of a word. The letters which precede the (conjunct) letters *dra*, *lha*, *nha* and the like are not (to be considered as) Guru as seen (from the practice of the poets). A quarter (of a stanza) is a Pāda when no specification is made (to the contrary). Numbers 1 and the like are known by such terms as Candra etc'. The commentator quotes illustrations for the rules, in No 3 I think we must read *tīe* for *tīi* and *virahāo* for *virahāu*, where the final *e* and *o* are to be pronounced as short, though the ms does not read so. The same illustration contains short *im* in *jāim*, *tāim* and *duhāim*, so also it contains short *him* in *kodihim*. In No 4 which is very corrupt, short *him* in *tahim*, short *hum* in *tasahum*, short *um* in *pasamsaum* and short *ham* in *jāham* are all illustrated. No 5 illustrates short *e* and short *o* even when combined with a consonant, whether within the body or at the end of a word. Even here the ms does not indicate which letters are to be pronounced as short, though we can see that the *o* of both *go* and *lo* in the word *goālovi* and the *e* of *te* in *egantena* are to be pronounced as short as required by the metre. The commentator rightly points out that the rule regarding *um*, *ham*, *him*, *hum* as also about *e* and *o* combined with a consonant occurring in the body of a word applies to the Apabhramśa language, while that about *e*, *o*, *im*, *him*, and the one mentioned in v 6 applies to the Prakrits in general. In v 6 please note the correct reading *dra-lha-nha-pamuha-kkharānam puṣṣillā na guruno jahā dittham* of the first half. In illustration No 6 we find that in spite of the general rule laid down in KD 1 4 (that a short letter followed by a conjunct consonant becomes Guru), conjunct letters like *lha* in *lhasiya*, *nha* in *nhāyavva* and *dra* in *drahe* do not cause Gurutva to the letters which precede them. Even in the defining stanza, v 6, *lha* and *nha* do not cause Gurutva to the letters which precede them. Illustrations Nos 7-10 in the commentary show how sometimes even in Sanskrit, short letters do not become long optionally, when followed by certain conjunct consonants like *hra*, i.e., those that contain *h* or *r* or both. All the four illustrations are bodily taken out from Hemacandra's *Chandonuśāsana-Svopajñā-Vṛtti*.

Vv 7-8 These two stanzas prescribe rules about the Yatī in a stanza. 'And Yatī is a pause which is pleasant to the ear, it takes place everywhere at the end of a Pāda, (but) regularly at the end of the half of a Śloka. (It takes place) also at the end of a word which contains three or more letters in it (in the middle of a Pāda). It may take place even in the middle of a word, if the earlier and the later portions (i.e., the

portions which precede and follow the Yati) do not consist of a single letter But, this (last kind of) Yati which takes place in the middle of a word must not be used at the end of a Pāda (of the stanza) ' The rule about the Yati in the middle of a Pāda is that it must not be introduced earlier than at the end of the third letter after its commencement All these rules about Yati hold good only in the case of the Sanskrit metres and our author follows the lead of Jayadeva and Pingala in this respect They do not apply to Prakrit poetry (except in the case of the Dvipadis), where the Yati is merely a matter of convenience of the individual poets Accordingly, all the illustrative stanzas in the commentary on these two stanzas are from Sanskrit literature and, generally, reproduced from Hemacandra's *Chandonuśāsana*, chapter I In illustration No 11, the Yati at the end of the first Pāda occurs at the end of a word, i e , *stoma*, whose case, however, is dropped owing to its being a part of the compound In the 2nd half of No 11 and in No 12 the Yati at the end of the Pāda occurs at the end of a regular word , in No 13, however, the Yati at the end of Pāda 1 does not coincide with the end of a word and so ought to be condemned In No 14 the Yati at the end of the half of the Śloka is regular, but that in v 15 is inadmissible since the word *mandalī* is not an independent word, being compounded with the word in the next half In No 16, the Yati in the middle of Pāda 1 and 2 is admissible as it occurs at the end of the 3rd letter In Nos 17 and 18 the Yati occurring in the middle of a word is admissible, since both the parts of the word which precede and succeed the Yati consist of more than 1 letter, but it is inadmissible in No 19, since the part of the word *rājati* which precedes the Yati consists of a single letter namely, *rā* This Yati in the middle of a word, though admissible with certain restrictions as described above, must not be resorted to at the end of a Pāda , this means that a word must not be distributed over two Pādas This applies only to a single word and not to a compound one, and so the breaking up of the word *nārāyana* and its distribution over the two Pādas is not admissible in No 20

Illustrations Nos 21, 22, 23 and 27 constitute what is called the Yatyupanisat by Halāyudha on Pingala's *Chandassūtra* 61 Perhaps these stanzas were composed by Halāyudha himself Our commentator seems, however, to have reproduced them from Hemacandra who has introduced a few verbal changes and one rather important change in them In No 21c Halāyudha reads *samudrādīpadānte ca* for *gādicchannapadāntē ca* and in v 22b he reads

samudrādau for *gakārādau*, this means that the earliest Yati in the middle of a Pāda comes after the 4th letter according to Halāyudha, while according to Hemacandra, it can come even after the 3rd (Hemacandra's symbol for 3 being *ga* according to *Chandonuśāsana* 116) Among the illustrations Nos 26 and 30 are supplied by the commentator himself, while the others are borrowed either from Halāyudha or from Hemacandra In No 30 which is in Āryā metre, the pleasant Yati according to the commentator is after the 5th Mātrā Gana, so that a single letter should not be dragged into it from a word belonging to the sixth Gana, but this is what is done in it and so it is not admissible Here it is that the commentator quotes a stanza from Svayambhū (171) according to which Yati is not regarded as compulsory even in the Sanskrit Varna Vrttas according to some ancient writers like Māndavya, Bharata, Kāsyapa and Saitava Incidentally, while commenting on this stanza, he mentions a three-fold classification of metres into Sanskrit beginning with Uktā, Prākṛit beginning with Ripucchandasa and Apabhramśa beginning with Utsāha, this is according to Hemacandra's *Chandonuśāsana*, but it is not followed by the author of the *Kavidarpaṇa*, who does not base his classification on language and hence does not define the Prakrit and the Apabhramśa metres separately, though he assigns a separate chapter to the Sanskrit Varna Vrttas His threefold division of metres is into the Mātrā, the Varna and the Ubhaya Chandases and this is based on the triple unit of scansion, namely, the Mātrā, the Varna and both combined

UDDEŚA II

V 1 The Mātrā Vrttas are divided into 11 classes according as they contain 2, 4, 5, 6, 7, 8, 9, 10, 11, 12 or 16 Pādas in them Among these the first four are simple metres, while the last seven are strophic couplets, triplets or quartets But even some of the Ṣatpadīs are strophic couplets and at least one kind of the Astapadī is a simple metre

Vv 2-3 Among the Dvipadīs, the two Ullālas, the Kumkuma and the Karpūra, which are the favourite metres of the Magadhan bards and are essentially Apabhramśa metres, are defined here at the commencement The former, i.e., the Kumkuma, contains 2 Dvimātras (*kaḍugam*), 1 Caturmātra (*to*), 2 Dvimātras (*kaḍuga*), 1 short letter (*lahu*), 2 Dvimātras, 1 Caturmātra, 2 Dvimātras and 2 short letters

at the end of all, in each half or Pāda, which thus has a total of 27 Mātrās in it. The Yati is after the 15th Mātrā in each half. The mention of 2 Dvimātras instead of 1 Caturmātra in the definition is to prohibit the use of a Jagana or the Madhyaguru Caturmātra, as the commentator explains. In actual practice, the last three Mātrās at the end of the first of the two parts of a Pāda, caused by the presence of the Yati at the 15th Mātrā, are represented by short letters, though in theory we may have a long letter for the 14th and the 15th Mātrās, while the second part consists of 1 Dvimātra, 1 Caturmātra of any kind, 1 Caturmātra which must not be a Jagana and 2 short letters at the end. This Dvipadī is comparable with the Upagīti in respect of the number of the Mātrās in each Pāda, but the Yati in the Upagīti comes after the 12th Mātrā, while here it is after the 15th, and besides the constitution of the last 15 Mātrās in the Pāda materially differs in the two metres. The second Ullāla called Karpūra is but an extension of the Kumkuma by a single Mātrā or a short letter, at the end of each Pāda, so that both the parts of the Pāda, caused by the presence of the Yati, end in three short letters in actual practice, as said above. The third Dvipadī is the Mauktikadāman which has 32 Mātrās in each of its 2 Pādas. The Yati is after the 12th and then again after the 8th Mātrā, thus twice in each Pāda. The 32 Mātrās are made up of 8 Caturmātras of any kind, which means that the only restriction that is to be observed about the use of short or long letters is that no long letter is to be employed at the junction of any 2 Caturmātras and thus the Mātrā Ganas are to be kept separate. This Dvipadī is mentioned by Hemacandra, *Chandonuśāsana*, 719, Rājaśekhara, *Chandahśekhara*, 5188 and *Svayambhūchandā* 6144. The rhyme at the end of the Pādas is of course to be understood as in the case of other Apabhramśa metres, as pointed out by the commentator. The 25 varieties of the Karpūra are given separate names by some writers whom Hemacandra quotes in his *Chandonuśāsana*, 73 and our commentator probably reproduces the passage from Hemacandra. He also remarks at the end of his comments on v 33 that there are 64 kinds of a Dvipadī, but that they are not discussed for fear of increasing the extent of the work. Here, too, he has obviously followed the lead of Hemacandra's *Chandonuśāsana*, which defines all of them in Ch 8 and concludes *evam dvipadīdhruvā catuḥsastih*.

As regards the Yati, Prakrit prosodists recognize it only in the case of the Dvipadās, and here, too, the tendency is to break the line

into two or more parts at the place where the Yaṭi is introduced, particularly so, when even the Antya Yamaka is employed at the same place. These parts, then, in course of time, assume the form of independent Pādas, so that the former Dvīpadī is turned into a Catuspadī or a Ṣaṭpadī. The example of the Gāthā is instructive in this respect, as a Sanskrit metre it is only a Dvīpadī and like the Varna Vṛttas, its Yaṭi is laid down. As a Prakrit metre its Yaṭi became very pronounced and when Yamaka also came to be introduced occasionally at that place, as for example in the Gāthās 2, 35, 36 and 37 of the *Ajita-Śānti Stava* in Appendix III, each Pāda came to be divided into two and so the Gāthā became a Catuspadī as understood by the *Kavidarpaṇa*, and rightly interpreted by its commentator. See Introduction, para 9.

Vv 4-8 These stanzas define a Gāthā and its varieties, namely Pathyā, Vipulā and Capalā. In his introductory remarks, the commentator rightly describes the Gāthā as a Catuspadī following the *Kavidarpaṇa* as shown in para 9 of the Introduction. But, as he unconsciously follows Hemacandra, he remarks a little further, *dalagrahanāt asyām na pāda-vyavasthā* 'There is no division into Pādas or quarters in this metre since the Dala or the half alone (and not a Pāda) is mentioned (by the author in his definition)'. Remembering, however, that he had described the Gāthā as a Catuspadī, he then quotes the view of Trilocanadāsa, according to whom the Gāthā has 4 Pādas or quarters even though his view is introduced as the view of *ke-cit*, which expression usually indicates the writer's dissatisfaction with it.

Vv 4-5 'In the first Dala or Half, there are 7 Caturmātras (*muni-tā*) and a long letter, among these, a Jagana does not occur at odd places, but at the sixth place, only those Caturmātras which have a Dvīmātra in their middle (i e, those which have a short letter at either end), namely, the Mādhyā-guru and the Sarva-laghu, can occur. On the other hand, in the 2nd half, there occurs only a single short letter at the sixth place, the rest is similar. That is the Gāthā. Here, in the upper half, effect a pause from the 2nd short letter when the 6th (Gana) consists of a Nagana and a Laghu (i e, of 4 short letters), but from the 1st short letter, if the 7th is so. Similarly, in the lower half, do the same (i e, effect a pause) from the 1st short letter when the 5th Gana consists of a Nagana and a short letter'. The directions in v 5 are intended to lay down that a new word must begin with the 2nd short letter in the 6th Caturmātra of the first half when it consists of all short letters, but when the 7th Caturmātra in the first half and the 5th Caturmātra in the second half similarly consist of all short letters,

a new word must begin with the first letter itself. The defining stanza itself illustrates this, in the first half, both the 6th and the 7th Caturmātras consist of all short letters. Similarly, the 5th Caturmātra in the second half consists of all short letters, of these, a new word begins with the 2nd letter in the 6th, while it begins with the very first letter in the 7th of the first half and the 5th of the second half. (The 6th and 7th Ganas in the first half are *u kunaha* and *uvalda*, while the 5th in the second half is *tha tala*.) The commentator remarks that v 5 is an old Gāthā which is both definitive and illustrative, this seems to mean that our author has reproduced it from some older source.

- V 6 'The total number of all the kinds of that (Gāthā), obtained by a mutual multiplication of all the possible varieties of each of the 16 Ganas of a Gāthā is 8 crores, 19 lacs and 20 thousand'. A Caturmātra can be of 5 different kinds in view of the different arrangement of its short and long letters, as said at 12 above. Out of the 16 Amśas or Ganas of which a Gāthā consists, all the 5 kinds are allowed at all the even places except the 6th and the 14th as we saw above, in v 4, while, at the odd ones, only 4 are permissible, since the Jagana is prohibited there. At the 6th place only 2 kinds are allowed and at the 14th only one is possible, namely, a single short letter. All these different figures (Gana-bhedas) are to be multiplied together for obtaining the total number of all the possible varieties of a Gāthā, caused by an ever-new arrangement of short and long letters in them. See *Virahānka, Vṛttajātisamuccaya*, 653.
- V 7 'A Gāthā which has a Yati after the 3rd Gana in both the halves, is Pathyā; that which is not so, is Vipulā. A Capalā is (characterised) by the Jaganas at the 2nd and the 4th places, surrounded (i.e., preceded and succeeded) by a long letter'. In the Pathyā, a word must end with the 3rd Gana in each half, whether that word is one with a case-ending or is a part of a compound word, but in a Vipulā, a word is distributed over the 3rd and the 4th Caturmātra Ganas, in one or both the halves. On the other hand, while the 2nd and the 4th Ganas in one or both the halves of the Capalā must be Jaganas, its 1st must be an Antya-guru, the 3rd a Sarva-guru and the 4th an Ādi-guru in one or both the halves.
- V 8. 'Both Vipulā and Capalā are of three kinds each (according as these characteristics appear in the two halves, jointly or singly), namely, Sarva, Mukha and Nitamba, many other kinds of the Gāthā

are mentioned by some others too' It should be noted that no such kinds are mentioned in the case of the Pathyā, since a Mukha Vipulā includes what may be called a Nitamba-Pathyā and a Nitamba-Vipulā includes what may be called a Mukha-Pathyā Hence the name Pathyā is reserved for that kind alone in which the Yati occurs at the end of the 3rd Gana in both the halves As regards the other varieties of the Gāthā based on other principles, the commentator quotes 3 stanzas, Nos 5-7, (also quoted by Hemacandra), which are very likely reproduced from Nanditādhyā's *Gāthālaksana* vv 40-42 According to these, a Gāthā is of 26 kinds, according as it contains 3 to 53 short and 27 to 2 long letters in them Thus the shortest among them contains 30 letters in it (27 long and 3 short, namely, 2 at the 6th Amsa in the upper half and 1 at the same place in the lower one) while the longest has 55 (53 short and 2 long, namely 1 at the end of each half) The next two stanzas, Nos 8-9, which are quoted by the commentator, but whose source is unknown, give two other four-fold divisions of the Gāthā according to two different principles Thus a Gāthā which contains all long letters in both the halves (except the 3 compulsory short ones), is Brāhmanī, that which has all long letters (except the 2 compulsory short ones) only in the first half, is Ksatiriyā, that which has all long letters (except the compulsory short one), only in the second half, is Vaiśyā, and finally, that which has all short letters, except the 2 compulsory long ones, is Śūdrī Further a Gāthā is called Gādhā when only the two kinds of Caturmātras, namely, the Sarva-guru and the Madhya-guru, occur in it one after the other in succession, it is Agādha-gādhā when the Antya-guru and the Madhya-guru similarly alternate in it In the Dara-gādhā, the Ādi-guru and the Madhya-guru, and in the Sarala-gādhā, Sarva-laghu and the Madhya-guru, alternate in the same manner In No 9 the letters *ka*, *sa*, *bha*, *pha* and *ja* respectively stand for the Sarva-guru, the Antya-guru, the Ādi-guru, the Sarva-laghu and the Madhya-guru Caturmātras I have not yet met with these terms anywhere else, nor does the commentator mention the source of the stanza as said above Perhaps they are from the *Chandaḥkandalī*

V 8 1-7 All these illustrative stanzas are evidently composed by our author himself, as the name of the particular variety of the Gāthā is introduced in them by way of Mudrā The mention of the Gurjara ladies in v 82 betrays the author's home Gujarat, while v 85-7 show that he was a Jain and probably a monk The commentator gives (or perhaps quotes from unknown sources) illustrations for all the other

varieties of a Gāthā, remarking that the author did not give them for fear of increasing the extent of his work. Most of these illustrative stanzas are stray verses expressive of the erotic sentiment (Nos 10-27, 29-31, 34, 36 and 42-43) and a few are examples of religious or devotional poetry (Nos 28, 32, 35, 37-41), while only one (No 33) may be said to belong to the class of Heroic poetry.

V 9 This stanza explains the formation of the four derivatives of the Gāthā, viz, Gīti, Upagīti, Udgīti and Skandhaka. 'A pair of the first half of the Gāthā is a Gīti, but a pair of the second half is an Upagīti. When an inversion (of the two halves) takes place, there is the Udgīti, while the Gīti itself becomes a Skandhaka when the 8th (Amśa also) is a Caturmātra (in each half)'. The commentator here explains how each of the three Gītis (i.e., Gīti, Upagīti and Udgīti) is sixteenfold like the Gāthā. The sixteen kinds of the Gāthā are shown by the commentator on v 8 above. He quotes two Sanskrit stanzas in support, which are also quoted by Hemacandra (NSP ed p 28B/ll 1-3), explaining how the Āryā, which is the same as the Gāthā, is 64-fold. The two stanzas are perhaps borrowed by both from Halāyudha's commentary on *Chandassūtra* 4.23 with the necessary changes occasioned by difference of views about the Skandhaka as a derivative of the Gāthā. Halāyudha counts the Skandhaka too as a derivative of the Gāthā, while Hemacandra and our author do not think so, so that according to Halāyudha the Āryā is 80-fold, while according to Hemacandra and our author it is only 64-fold. The older name of the Skandhaka known to Pingala is Āryāgīti as noted by the commentator who also tells us that the Skandhaka is of 29 kinds according as it contains a smaller or larger number of short and long letters. The shortest among them contains 4 short and 30 long letters in the two halves together, while the longest has 60 short and 2 long letters in them. The quotation which is alluded to here apparently contains names of these 29 kinds, but these names are quite different from those given either by Hemacandra or in the *Prākṛta Paṅgala*. The subdivisions of the Skandhaka are, however, in accordance with those that are mentioned by Hemacandra, thus if the 6th Gana consists of a single short letter in both the halves, it is called Upaskandhaka, while it is called Utskandhaka and Avaskandhaka respectively, when the 6th Gana consists of a single short letter in the upper and the lower half. When one of the two halves is that of a Gīti and the other that of a Skandhaka it is called Samkīrna Skandhaka.

- V 9 1-4 Out of the 4 illustrations, very likely composed by the author himself as the introduction of the name of the metre indicates, the first and the last are religious poetry, while the 2nd and the 3rd are erotic
- V 10 'Here there are other four kinds of a Gīti, namely, Ripucchandas and the others, as also the eight kinds of a Gāthā such as Gātha and others, since it is said' The commentator adds that there is also the 9th variety of the Gāthā namely the Jātīphala, and this is suggested by the author by the particle *ca* in the 2nd half
- Vv 11-13 It would appear that these three stanzas are reproduced from some earlier work (like v 6 above), as is suggested by the concluding words of v 10 But the commentator does not help and it is also possible that those words refer to the substance rather than to the actual wording of the stanzas 'A Gīti is called Ripucchandas when the 7th Gana (in both halves) is a Tagana, i e, a Pañcamātra, it is called Lahitā when the 3rd Gana (in each half) is so When both the 3rd and the 7th Ganas (in each half) are so, it is Bhadrīkā and it is Vicitrā when Taganas, i e Pañcamātras, are employed at will (for any of the Caturmātras) except the 6th (which must always be a Madhya-guru or a Sarva-laghu Caturmātra as required by the peculiar rhythm of the Gāthā and as said above in v 4) By an addition of a pair of Caturmātras each time before the last long letter in the first half of a Gāthā, (we get) in succession, Gātha (with 9), Udgātha (with 11), Vigātha (with 13), Avagātha (with 15), Samgātha (with 17) Upagātha (with 19) and Gāthinī (with 21 Caturmātras in the first half) On the other hand, if, (after the Gāthinī), pairs of Caturmātras are added at will (at the same place), (we have) a Mālāgātha, which is (therefore called) a Mahāchandas' The commentator mentions also the Jātīphala which contains 8 Caturmātras before the last long letter in the first half of a Gāthā He also says at the end of his commentary on the stanza that 8 similar derivatives can be had even from the Jātīphala by adding each time a pair of Caturmātras before the long letter at the end of the first half of the Jātīphala The second half is, however, always that of a Gāthā in all these derivatives of the Gāthā
- Vv 14-18 These define 10 Ardhasama Catuspadīs, they are 'Pañcānanalahitā is made with 12 and 10 Mātrās in its odd and even Pādas respectively, Malayamāruta with 9 and 10, Rāsa with 7 and 13, Dohaka with 13 and 11, here (i e in Dohaka) at the end of the even Pādas

there should always be a long followed by a short letter This (last) is called Avadohaka when there is an inversion (of the Pādas) Upadohaka is made, they say, with the uneven Pādas of a Dohaka, but with 1 Mātrā less, and the Samdohaka with an addition of 2 Mātrās (to the same Pādas) (In both cases, the even Pādas shall be same as in the Dohaka) An Uddohaka is made with all the Pādas having 13 Mātrās each, (and) a Cūdāladohaka with a Tagana, i e., a Pañcamātra, at the end of the even Pādas (of a Dohaka) Where we have 2 Caturmātras in the odd Pādas, and a Sanmātra and a Caturmātra in the even ones, and then in both, a short letter, a Dvimātra, a short letter and a Dvimātra (in succession), know that to be the Māgadhikā' As usual the author composes his own illustrations, but in the case of the Malayamāruta, he quotes a stanza from an unknown author From these, Pañcānanalalita is defined in the midst of other Ardhasama Catuspadīs according to their scheme by Rājaśekhara (5 100) and Hemaçandra (6 20, 87), but is not mentioned by Svayambhū Malayamāruta is similarly defined by Svayambhū (6 42), Rājaśekhara (5 79) and Hemaçandra (6.19, 23) Rāsa is mentioned by all the three under the name Rāvanahastaka (6 13, 5 47, 6 19 9 respectively) For Rāsaka, which is a Sama Catuspadī, see below y 23 and note In the case of the Dohaka, our author's definition agrees with that of the *Prākṛta Paṅgala* and the *Chandaḥkośa*, while according to Svayambhū, Rājaśekhara and Hemaçandra, a Dohaka must contain 14 and 12 (instead of 13 and 11 of our author) Mātrās in its odd and even Pādas respectively Our author's Dohaka is called Kusumākula-madhukara by them, his Avadohaka in v 15 is called Vibhramavilasitavadana by these three authors, while the *Prākṛta Paṅgala* (1 170) and the *Chandaḥkośa* (v 25) both call it Sorattha Similarly his Upadohaka and Samdohaka in v 16 are defined by the three authors under the names of Mākaradhvajahāsa and Madanavilāsa respectively His Uddohaka in v 17, which is a Sama Catuspadī, is perhaps to be identified with the Apsarovilasita of the three authors, while the Cūdāladohaka is their Kāminīkrīdanaka, but is called merely Cūlikā by the *Prākṛta Paṅgala* (1 167) and the *Chandaḥkośa* (v 26) The last, i e., Māgadhikā, is peculiarly defined by our author and the only effect of it is that in theory, any or all the three long letters (two of the Ṛagana and the last one) in the Pādas of the Vaitāliya (with which it is otherwise identical), may be substituted by two short ones and this is quite in keeping with the nature of the pure Mātrā Vṛttas In the

illustration of the author, this option is exercised only in the case of the 1st long letter of the Ragana in the first Pāda. Our author's definition closely follows the wording of Hemacandra, who defines Māgadhī among the Sanskrit metres derived from the Vaitāliya at *Chandonuśāsana* 3 62. Among the Prakrit Ardhasama Catuspadīs, Hemacandra defines the same metre under the name Vasantarekhikā at *Chandonuśāsana* 6 19, 54. At this last place, the 2nd long letter of the usual Ragana in the third Pāda only is substituted by 2 short ones in the illustration. The option of using 2 short for one long letter at the end of each Pāda was very probably not generally exercised in view of the general rule mentioned at *Kavidarpana* 1 4 above.

Vv. 19-20. 'Four Caturmātras, but never with a Jagana at the commencement, where a long letter stands at the end and the 9th (Mātrā) is (represented by) a short letter, (make) a Mātrāsamaka, and when the 5th and the 8th (Mātrās) are similarly (represented by) short letters, it is Visloka. It is Citrā when even the 9th (Mātrā) (is so represented by a short letter), (when) the 9th and the 12th (Mātrās) are (represented by) short letters, it is Vānavāsikā. Upacitrā is that in which the 9th (Mātrā) is represented by a long letter (together with the 10th), while Pādākulaka (is made) with the Pādas of all these.' These stanzas define the six metres of the Mātrāsamaka group, each of which has 4 Caturmātras in a Pāda, but the position of the short or long letters in them is variously fixed. In none of these again, the 1st Caturmātra shall be a Jagana, and the last letter must be a long one, in all. In his illustrations of the first five, the author introduces the name of the metre, which means that he has composed them for the occasion, while for the last he quotes a stanza from some old author.

Vv. 21-32. 'Four Trimātras and a Caturmātra make a Muktvālikā, a Sanmātra, 2 Caturmātras and a Dvimātra, on the other hand, make a Vadana. This last is called Madilā when it has one common ending rhyme in all the four Pādas and Adilā when it has the same ending rhyme, separately in the first two and the last two Pādas. Paddhatikā has 4 Caturmātras; but in the last we may have only those (Caturmātras) which have a Dvimātra in their middle (i.e., the Madhyaguru and the Sarva-laghu), and a Jagana must not be used for an odd Gana. Two Caturmātras and a Pañcamātra make a Khanda, while four Pañcamātras make a Madanāvātāra.' Of these five metres Muktvālikā is not defined by any other author so far as I know,

Vilāsini of Hemacandra, *Chandonuśāsana* 4 52, is almost identical with it, but the Caturmātra in it occurs just at the middle of the Pāda instead of going at the end. Vadana is known to all the three, namely, Hemacandra, Svayambhū and Rājaśekhara. In the case of Madilā and Adilā, however, our author records a view which is wholly opposed to the one held by Virahānka (*VJS*, 4 32, 34), Rājaśekhara (5 20), Svayambhū (4 12) and Ratnaśekhara (*CK* v 41). See also *AS* v 26 in App III. According to these authors, it is Adilā which has a common rhyme and not the Madilā as our author maintains and as *Prākṛta Paṅgala* I 127 seems to imply. Hemacandra, on the other hand, gives Adilā as the common name to both the varieties of the Vadana, but remarks at the end of his commentary that some call it Madilā when all the four Pādas have a common rhyme. According to Virahānka's *Vṛttajātisamuccaya* 4 32-34, the word Adilā would seem to have been used as a common name, like Galitaka and Rāsa, by the Apabhramśa poets to signify a metre which showed striking Yamaka and Anuprāsa. It is quite likely that the name Adilā has a reference to the peculiar word-music of the metre like the name Ullāla, for which see Introduction, para 8. As regards the other name Madilā, it appears to be a new name coined to distinguish the single-rhymed stanza from the more usual and common one having separate rhymes for the two halves of it. In early stages, Adilā alone evidently served the purpose of both. Among the prosodists Svayambhū (4 12) and Rājaśekhara (5 20) are the first to use both these terms to signify the two different types of rhymed stanzas, but they reserve the older name Adilā for the rarer single-rhymed type and adopt the name Madilā for the commoner one having two separate rhymes for the two halves. Our author, however, has chosen to follow the view of 'some' recorded by Hemacandra as shown above, and so gives the new name Madilā to the rarer single-rhymed type and reserves the older name Adilā for the commoner variety with two rhymes. The definition of the *Prākṛta Paṅgala* I 127 agrees with this view, but its illustration has one single rhyme for all the four Pādas.

- V 22 cd. Khanda, as well as Upakhanda and Khanditā, which are its derivatives, are designated as Avalambaka by Hemacandra, *Chandonuśāsana* 4 45-48. Madanāvatāra is known to all, but is called Kāminimohana by Ratnaśekhara at *Chandaḥkośa* v 10, when all the Pañcamātras in a Pāda are of the Ragana type. Nanditādhyā, v 78, gives Candrānana as another name of the same metre. Perhaps, the

real name is Candrāyana, which is given by the *Chandaḥkośa* v 32 to a couplet of stanzas in the Dohā and the Kāminīmohana metres and which may then have been transferred from the couplet to its 2nd constituent. See my remarks on the name Dvipadī at *Vṛttajāti-samuccaya*, Introduction, para 5. The name Saṁgataka given by Virahānka (VJS 464-65) to a strophic couplet was apparently transferred to its first constituent as seen from the Saṁgataka metre of Hemacandra at *Chandonuśāsana* 2265, in a similar manner. The commentator supplements the author and defines other metres of the same class. Thus Helā has a Sanmātra followed by 4 Caturmātras, of which the 2nd and the 4th must be either Madhya-guru or Sarvalaghu. Adhikāksarā has 5 Caturmātras, of which the 2nd and the 4th must not be Madhya-guru, followed by a Pañcamātra in a Pāda. This metre is defined by Virahānka at VJS 424 and by Hemacandra at *Chandonuśāsana* 469. Mañjarī has 2 Trimātras, 3 Caturmātras and 1 Trimātra at the end in each Pāda, Aravindaka has 1 Sanmātra, 1 Pañcamātra, 1 Caturmātra, 1 Trimātra and 1 Dvimātra in succession in a Pāda. These four metres are said to belong to the Paddhatikā class of metres, while the two metres of the Khaṇḍa class are Upakhaṇḍa and Khanditā. The former has in its Pādas 1 Sanmātra, 1 Caturmātra and 1 Trimātra, while the latter has 1 Sanmātra followed by 2 Caturmātras in a Pāda. The five metres which belong to the class of Madanāvātāra are, as the commentator mentions, Madhukarī, Navakokilā, Kāmalilā, Sutārā, and Vasantotsava which have respectively 5, 6, 7, 8 and 9 Pañcamātras in each of their Pādas. These metres are defined by Hemacandra at *Chandonuśāsana* 475.

- V 23 'A pair of Pañcamātras, a pair of Caturmātras and a Trimātra make (the Pāda of) a Galitaka, a pair of Trimātras, 3 Caturmātras, a Trimātra and a long letter (at the end) make (that of) a Khañjaka, and 5 Caturmātras followed by a short and a long letter make (that of) a Rāsaka.' All these four names have been treated as common names by the poets and prosodists as the commentator tells us. Thus the Pādāntya Yamaka was considered as a peculiarity of the Galitaka, as specifically mentioned by Virahānka at VJS 4106 after defining several Galitakas in vv 89-105. Hemacandra refers to this as a view of 'some' in his commentary on *Chandonuśāsana* 440. Pādāntya Yamaka and Anuprāsa were the characteristics of a Khañjaka according to our commentator, but Hemacandra's directions at *Chandonuśāsana* 441-42 com. are that a Khañjaka has the Anuprāsa, but not the Yamaka, even though all his illustrations of the Khañjakas

given under *Chandonuśāsana* 4 42-75 have the Pādāntya Yamaka without exception Virahānka's Khañjaka at *VJS* 4 18 is, on the other hand, entirely different This latter is an Ardhasama Vitta whose odd Pādas contain a Caturmātra and a Madhya-laghu Pañcamātra (SIS), while the even ones have an addition of 2 short letters before this Pañcamātra Śirsakas are couplets and triplets of stanzas in different metres and are a peculiarity of Prākṛit and Apabhramśa poetry As regards the Rāsaka the word seems to have different significations It was applied to individual metres as also to short poems themselves as seen from *VJS* 4 37-38 Several metres are defined as the Rāsakas by Hemacandra at *Chandonuśāsana* 5 3-15 after quoting a stanza, which is also quoted by our commentator, which says that all Jātis may be called Rāsas See Introduction, para 10 Hemacandra, however, (and following him even our author in v 14 above) seems to make a distinction between the Rāsa defined at *Chandonuśāsana* 5 16 and the Rāsaka defined at 5 3 and the following The same appears to be the case with Virahānka, who considers Rāsaka as the name of couplets or triplets or short poems, while he defines the Rāsa (with 16 Mātras in a Pāda) at *VJS* 4 85 Svayambhū is not very clear on the point, but he seems to have used the same term Rāsa for both a short poem and a single stanza which contains 21 Mātrās in a Pāda, with the Yati at the 14th at *Svayambhūchandāsa* 8 24-25 This latter is identical with Hemacandra's Rāsaka (5 3), while his Rāsa is only as Ardhasama Catuspadī having 7 and 13 Mātrās in its odd and even Pādas This Rāsa of Hemacandra (already defined by our author above in v 14) is identical with Rāvanahastaka defined by him at 6 19 9 Our Rāsaka with 23 Mātrās in a Pāda is identical with that of Hemacandra defined at 5 4 Svayambhū's Rāsaka with 21 Mātrās in a Pāda is called Ābhānaka by *Chandaḥkośa* v 17 A love poem of the Rāsaka class called Sandeśa Rāsaka is published in the Singhi Jain Grantha Mālā No 22, Bombay 1945-46 This contains a large number of stanzas in a metre which is called Rāsaka or Ābhānaka, by the commentator who quotes *Chandaḥkośa* v 17 in support

- V 24. 'That is Candralekhikā where there are 1 Sanmātra, 4 Caturmātras and 1 Dvymātra (in a Pāda), and a Dvypadī is that where there are 1 Sanmātra, 5 Caturmātras of which the 1st and the 5th are either Madhya-guru or Sarva-laghu, and a long letter.'

Candralekhikā is really Candralekhā of Hemacandra, *Chandonuśāsana* 4 60, since, the latter's Candralekhikā is an Ardhasama Catuspadī with 15 and 10 Mātrās in its odd and even Pādas defined at 6 20 102

As regards the name Dvīpadī applied to a metre which is really a Catuspadī, see *Vṛttajātisamuccaya*, Introduction, para 5 The illustrations of both Candralekhā and Dvīpadī, evidently composed by the author himself as seen from the introduction of the name of the metre, are very beautiful examples of high poetical fancy The former imagines the digit of the moon to be a leaf of the Ketakī flower placed by the lady Night on the deity, namely, the sky which is smeared with a thick paste of musk of darkness and covered with a heap of flowers namely, the stars In the second the moon is conceived as a bull that has drawn out with great force the cart of Light which had sunk deep in the mire of endless and fearful darkness and is now grazing the young shoots of grass in the form of the lustres of the stars, in the pasture land of the sky

Two more metres derived from the Dvīpadī are mentioned by the commentator The first is Āranāla whose Pāda is identical with that of the Dvīpadī, but it is extended by a long letter at the end, the second is Kāmālekhā whose Pāda, too, is of the same type as that of the Dvīpadī, but is devoid of the penultimate short letter which is compulsory in a Dvīpadī

V 25 'Rāsāvalaya has 1 Ṣanmātra, 1 Caturmātra which is not a Jagana, 1 Sanmātra and 1 Pañcamātra (in its Pāda) , while in a Vastuvādana there occur 1 Sanmātra, 1 Caturmātra which is not a Jagana, another Caturmātra which has a Dvīmātra in the middle (i.e., is either a Madhya-guru or a Sarva-laghu), yet another Caturmātra which is not a Jagana and 1 Sanmātra (at the end) ' Thus the Rāsāvalaya has 21 and the Vastuvādana has 24 Mātrās in its Pāda, respectively According to the commentator Vastuvādana is otherwise called Vastuka and is of 41 kinds according as it contains from 16 to 96 short letters in its four Pādas together Here he quotes 4 stanzas, which are also quoted by Hemacandra at 5 25 com., giving the names of these kinds

V. 26 'Six Caturmātras make Utsāha, the 3rd and the 5th have a Dvīmātra in their middle, while the others are not Jaganas Here, generally, in the Catuspadīs, there is a rhyme of the odd and the even Pādas' This stanza defines the last Catuspadī, i.e., the Utsāha, with which, however, Hemacandra starts his treatment of the Apabhramśa metres in the fifth chapter of his *Chandonuśāsana* Exceptions to the general rule about the Anuprāsa or the Antya Yamaka are metres like Pañcānanalalitā, Malayamāruta, Rāsa, as also

the Dohakā and its derivatives, where the rhyme is of the even Pādas and rarely also of the odd Pādas among themselves Gāthā and its derivatives are not regular Catuspadīs, though our author has treated them as Catuspadīs all along, and hence there is generally no rhyme in them, there are indeed some exceptions as in the case of the *Aṅta-Sānti-Stava* vv 2, 35, 36, 37 (App III), but they are generally rare Anuprāsa is a special feature of Apabhramśa poetry and the Gāthā is essentially a Prākṛit metre Even the metres of two Pādas like the Ullāla and others have this peculiarity, as they are Apabhramśa metres

Vv 27-28 · '(There are) two Pañcamātras, 1 Caturmātra and a short letter in the 1st, 3rd and the 5th Pādas, the Caturmātras in the 3rd and the 5th Pādas being only those that have a Dvimātra in their middle, (while) in the 2nd and the 4th Pādas (we have) a pair of Caturmātras and a Trimātra This Mātrā, whose first half consists of (the first) three Pādas and whose 3rd and 5th Pādas rhyme together, is of various kinds' This normal Mātrā of our author does not agree with that of either Hemacandra or the author of the *Chandaḥkandalī* whom the commentator quotes, see Introduction, para 11 The normal Mātrā of the *Chandaḥkandalī* seems to be the same as that of Hemacandra, i e, containing respectively 16, 12, 16, 12 and 16 Mātrās in their Pādas as against that of our author which has 15, 11, 15, 11, and 15 Mātrās, respectively, in their Pādas This is concluded from the word *sama-carana-nihana-tagane* 'in the last tagana, i e, Caturmātra, occurring in the even Pādas', which evidently refers to the 3rd and not the 2nd Caturmātra in those Pādas The five divisions of the normal Mātrā of the *Chandaḥkandalī* are as follows —When the 1st Caturmātra in the 2nd and the 4th Pādas is replaced by a Pañcamātra either severally or jointly, the Mātrā is called Mattabāhikā thus having 16, 13, 16, 13 and 16 Mātrās in its Pādas When the 3rd Caturmātra in these same Pādas is similarly replaced by a Trimātra, severally or jointly, it is called Mattamadhukarikā, which has 16, 11, 16, 11 and 16 Mātrās in its Pādas We have probably to read *cagane* for *tagane* in the 3rd line of the quotation from the *Chandaḥkandalī* as *ta* stands for a Pañcamātra and not a Trimātra according to the *Chandaḥkandalī* and the *Kavidarpana* On the other hand, if the two Pañcamātras at the commencement of the 3rd and the 5th Pādas are replaced by two Caturmātras, severally or jointly, it is called Mattavilāsini whose Pādas have thus 16, 12, 14, 12 and 14 Mātrās in them. Similarly, if the Caturmātra in these same Pādas is replaced by a Pañcamātra, severally or jointly, it is called

Mattakarini, which thus has 16, 12, 17, 12 and 17 Mātrās in its Pādas. A promiscuous mixture of the Pādas of all these five kinds gives rise to the Bahurūpā. The commentator does not give illustrations of any of these additional varieties of Mātrā.

V 29-31. These stanzas define a Satpadī, variously called Ghattā or Chad-danikā, or even a Dhruvā or Dhruvakā according to the commentator, and give six different kinds of it, which, as the commentator observes, are merely illustrative. Each of the six is divisible into two equal halves which contain three lines each, having respectively 10, 8, 13, 12, 8, 13, 8, 8, 11, 10, 8, 11, 12, 8, 11, and 12, 8, 12 Mātrās. None of these types of the Satpadī Ghattā of our author is mentioned by Hemacandra in particular. Nor do they appear to have been recorded by the author of the *Chandaḥkandalī* whom the commentator profusely quotes in this connection. Only one, i.e., the 10, 8, 13 type is known to *Svayambhūchandas* 8 11. It will be noted that in all the six types, the 2nd and the 4th Pādas contain 8 Mātrās only, the 1st and the 3rd contain 8, 10, or 12, while the 3rd and the 6th have 11, 12 or 13 Mātrās in them. Of the illustrations, only the first contains the name of the metre and was probably composed by the author. The second refers to one Tilakasūri, the 3rd to King Bhīmadeva and 4 to 6 to King Kumārapāla of Ahnīvad. They were obviously borrowed from existing literature.

V 32. Kīrtidhavalā is another Ṣatpadī divisible into two equal halves whose three Pādas respectively contain 14 (6,6,4), 8 (4,4), and 16 (6,6,4) Mātrās in them. The peculiarity of this metre is that its 1st Pāda rhymes with the 3rd in both the halves, which by themselves have no common rhyme like the other Ghattās. See Introduction, para 12, for other Dhavalas and the significance of the name Dhavalā.

V 33. 'A Vastuvadana or a similar metre coupled with an Ullāla is (called) a Satpada, or a Sārdhacchandas or a Kāvya, and a Mātrā coupled with an Ullāla is (called) Phulla'. For the name Kāvya, see Introduction, para 13. The author gives two illustrations for the 1st Dvibhangī, the first contains a Vastuvadana (cf v 25 above) and a Kumkuma Ullāla, while the second contains a Vastuvadana and the Karpūra Ullāla. The first is an Utprekṣā of an ocean on the star-lit heaven and the second contains a highly poetical description of a lecturing Sūri. The word *ādi* in the expression *vastuvadanaḍi* in the definition leads the commentator to mention and illustrate other combinations which constitute a Satpada, but all of them (Nos 87-94) are bodily reproduced from Hemacandra's *Chandonuśāsana* 4 79 com. Two

illustrations are given also of the Phulla , in the 1st a Mātrā of the usual type (15, 11, 15, 11, 15) is coupled with a Kumkuma, while in the 2nd, it is combined with a Karpūra Ullāla The 1st does not contain the name while the 2nd does contain it The word *muggadu* (*mrtasvam*—com) is a Deśī word which occurs in old Rāsas as *mogada*, as my friend Dr. Bhayani tells me Any kind of the Mātrā is allowed for this couplet as the commentator explains on the authority of Manoratha, whom he quotes

- V 34. 'A Śrīdhavala (takes place) with 3 Caturmātras and a Dvimātra in the four odd (Pādas) and with 2 Caturmātras in the even ones each, in it the odd and the even Pādas rhyme And the Dohā and the Samdoha together make a Tarala' Also see Introduction para 14
- V 35. 'A Vastu (i.e., a Vastuvadana) and a Dohā, a Dohā and a Vastuvadana, so also a Dvipadī and a Gīti make a Dvibhangī A Mātrā coupled with a Dohā and the like is Vastu' The author gives illustrations of both the kinds of the Dvibhangī, the first is a quotation from an author called Sūraprabhasūri It seems to be from a *Nemināthacarita* in the Apabhramśa language At the end of the second illustration, the commentator mentions a curious convention according to which some of the words employed in the Dohaka are to be repeated in the following stanza in the Vastuvadana metre, but in a reverse order This same convention is observed in the case of the Dvibhangīs called Candrāyana and Candrāyanī as defined by Ratnaśekhara in his *Chandaḥkośa* vv 32 and 39, where a Dohā and a Kāminīmohana or Madanāvatāra and a Gāthā and a Kāminīmohana are coupled together Kundalika of the *Chandaḥkośa* v 31 is only another name of our second Dvibhangī, since Kāvya is a name which is employed by Ratnaśekhara even for the Vastuvadana as shown by me in Introduction, para 13 The convention is not observed in any other Dvibhangīs and it would seem that it applies only to those Dvibhangīs where a Dohā or a Gāthā is employed first and is coupled with a longer metre like the Vastuvadana following next The typical Dvibhangī illustrated by Hemacandra at *Chandonuśāsana* 478 is a pair of a Dvipadī and a Gīti and is the same as our third Dvibhangī Hemacandra has introduced the name Dvibhangī in his illustration while our author has not done so, and rightly so, because he does not consider the word as a proper name of a metre The author's words *taha ya* are interpreted by the commentator to mean that a Dvibhangī is possible even by a combination of any other two metres, and by way of illustration gives one resulting from a Gāthā and a Bhadrīkā Gīti Hemacandra has

mentioned and also illustrated this particular Dvibhangī on 479, which then is followed by 6 others. These last are bodily reproduced by our commentator under the Śatpadīs while commenting on v 33, with a slight change in the order of the illustrative stanzas, where those that have a Kumkuma occur first, while those that have a Karpūra occur next.

The concluding portion of v 35 defines the well known Dvibhangī, which has a specific name, viz, Vastu, and, further, which has 9 Pādas or is a Navapadī. It is a combination of a Mātrā and a Dohaka or its derivatives, Avadohaka and Upadohaka. This Dvibhangī is also known as the Radda and is defined by Virahānka at VJS 430-31, *Prākṛita Paṅgala* I 133-143, *Chandaḥkośa* v 34 and Hemacandra, *Chandonuśāsana* 523. Our author's illustration is a beautiful example of a Paramparita Rūpaka on the Full Moon, who is variously conceived as a white parasol, a lion, a mirror, a lotus, a jar of nectar, a flower and a bulbous root.

V 36 'A Dohaka and a Ghattā make a Dvibhangī, and a Vastu coupled with an Ullāla becomes a Tribhangī, while a pair of the Khandas and a Gīti make (a Tribhangī called) Dvipadikhanda.' The illustration of the first Dvibhangī is a quotation from one Tilakasūri and it mentions a monk called Sūraprabhasūri and a king of Mālava, that of the second Dvibhangī is a description of the advent of the rainy season as a performance staged in honour of King Ananga. For the word Dvipadī occurring in the name of the second Tribhangī, see Introduction, para 14.

V 37 'A pair of Ghattās is another Dvibhangī, a Tribhangī is a Dvipadī, a Khanda and a Gīti. A quartet of the Paddhatikā and other metres is a Kadava and a collection of these last is a Sandhi.' The author's illustration of the Dvibhangī is in praise of King Kumārapāla and so is also the illustration of the Kadavaka. The illustration of the Tribhangī is a description of the Spring season. At the end of his commentary on v 372, the commentator states that a similar Tribhangī having 12 Pādas can be had with any other metres which are pleasant to the ear. As an illustration, he quotes a triplet which is also given by Hemacandra on *Chandonuśāsana* 480. As he also points out, all the Dvibhangīs and Tribhangīs are technically known as the Śirsakas, for which see Hemacandra, *Chandonuśāsana* 476-83.

UDESĀ III

- V 1 *Salakkha-lakkhanayam* 'together with their Lakṣva and Lakṣana i.e., together with their names and the definitions which would serve also as the illustrations. In the Mātrā Vṛttas the defining verse was not also the illustrating one, as it is going to be in the Varna and the Ubhaya Vṛttas. This was so, because the Mātrā Vṛttas cannot be properly understood without having full examples of them before us. Their rhythm is not fixed since a long letter may be substituted by two short ones in them and vice versa. This seems to be the meaning of the commentator's words *patana-samyogayor abhāi āt*. For the use of the technical name Vṛtta and Jāti, see Introduction, para 15.
- V 3 'Among them in the Sama Vṛtta, there are 24 classes of a Catuspadī, beginning with (Uktā) which has only a single letter (in its Pāda) and ending with (Uktī) which has 26 letters (in a Pāda). Thereafter the Śesa (Vṛttas) and then the Dandakas.' For the distinction between the Śesa Vṛttas and the Dandakas, see Introduction, para 15 end.

UDESĀ IV

- V 1. This metre, namely, Gī, is called Gau by Virahānka (VJS 51) and Śrī by Pingala and Hemacandra.
- V 2 This is called Nau by VJS 52.
- V 8. Jayā is not mentioned by any one else.
- V 19 For a discussion of the signification of the name Vitāna see Introduction paras 16 and 17.
- V 21 This Makaralātā with *ma, na* and *ya* Ganas is not mentioned by others, Hemacandra at *Chandonuśāsana* 2102 mentions another Makaralātā which has the *ta, na* and *ma* Ganas and which is called Kanakalātā by Bharata 32200.
- V 33 Cīttā is rendered by the commentator by Sanskrit Citrā, but this seems to be a mistake as seen from v 73 below. Others call this metre Vṛttā or Vṛntā.
- V 40 See Introduction para 17 conclusion, for the signification of the word Upajāti.
- V. 48 Priyamvadā has the Ganas *ja-bha-ja-ra*, the Priyamvadā of Hema-

- candra (2 174) and Kedāra (Vṛttaratnākara 3 55) has *na-bha-ja-ra* Ganas and is also called Mattakokila by Jayakīrti (2 133).
- V 60 Our commentator spells the word as Praharaṇakalkā like Jayakīrti 2 173 and *Ratnamañjūsā* 6 22
- V 68. Our author does not mention the Yati after the 7th letter in this metre as is done by others Pingala calls it Candīāvartā and *Ratnamañjūsā* calls it Candīavarīman
- V 69 The metre Tonaka seems to be known to the Jain Tradition only, it is mentioned by Hemacandra 2 254 and Svayambhū 1 16
- V 73 This is Citrā proper, see above on v 33 Citra (neuter) is different, see v 75 below
- V 76 Asvagaṭi is otherwise called Asvakiāntā by Virahāṅka (VJS, 3 32-33), Padmamukhī by Jayakīrti (JK 2 199), Sangatā by Hemacandra (2 265) and Nīla by *Prākṛta Paṅgala* 2 170
- V 89 The text seems to read *vittā* and not *cittā* as the commentator does, the former is the name given to it by others
- V 94 Both the commentator and the author read Bhadraka and not Madraka as Hemacandra and others do
- V 95 This Citraka is not mentioned by any other author, the Citraka of Hemacandra (2 362) and Jayakīrti (2 251) has the *na* as the 4th Gaṇa in the place of our author's *ja* Gaṇa
- V 97 Only Bharata (16 103-104) and Hemacandra (2 367) mention this metre, besides our author
- V 103 The ms clearly reads *mālāvittam* in both the text and the commentary Hemacandra calls it Mālācitra at 2 381 Mālāvitta of Jayakīrti (2 266) is different
- V 104 The name Śesa Jāti must have been applied to all metres which were longer than the metres of the Utkṛti class, till the adoption of the Dandaka into the fold of the Sanskrit Varna Vṛttas See Introduction para 15 After that, by convention, a few longer metres which did not contain the repetition of the same Trika or Aksara Gaṇa, as in the Dandaka, came to be regarded as the Śesa Vṛttas They are called Mālā Vṛttas by Jayakīrti at 1 19 and are unknown to Pingala and the followers of his school
- V 105 The early Dandaka seems to have been characterized by the Rāgana (SIS) Virahāṅka mentions only one Dandaka where after the initial 6 short letters, 10 Rāganas are used in each of its four Pādas.

but he permits any number of these Ganas, if the same number of them is employed in all the Pādas. Actually, his commentator, states how other teachers permit a Dandaka with 7 or 9 or 11 Raganas in it. The shortest seems to be one with 7 and was called Candavrsti-prapāta, Candavrsti-prayāta or merely Candavrsti. The longest contained 16 of them and was known as Bhujanga as the commentator tells us. The author mentions only Śaṅkha as the last containing 14 Raganas.

V 107 Pracitaka is a common name applied to any Dandaka which contains 7 Trikas of the same kind except the Ragana (and, of course, the Magana and the Nagana whose employment cannot introduce any variety and, therefore, cannot be a source of any Varna, Sangīta) coming after the initial 6 short letters. See *Music and Metres*, p 202. This last, namely, the use of 6 short letters at the commencement, appears to be an old characteristic of the metre, even though Dandakas with 3, 4, 5, or even 7 short letters at the commencement are found to exist; see *Jayadāman*, p 147-148. Pingala at *Chandassūtra* 7 32-35, mentions only one Dandaka, namely, the *Candavrstiprapāta* and gives the common name Pracita to any other Dandaka. His commentator Halāyudha, however, restricts this name only to those Dandakas which contain a smaller or larger number of Raganas, but this is against the practice of the later prosodists, who reserve the name for any Dandaka which does not contain the Raganas. Varāhamihira knew and employed these Dandakas in his *Brhat Samhitā* ch 103, but he uses two more, Varnaka and Samudra. According to his commentator, Utpala, the two ancient prosodists, Rāta and Māndavya admitted only seven Dandakas of which the first is called Suvarna by them, this is the same as the *Candavrstiprayāta* of others. Pingala himself at 7 34, mentions that these two authors did not agree with him about the name of the Dandaka.

Vv 108-109 Our author mentions two more Dandakas which are based on an alternative succession of any number of short and long letters in a Pāda, provided, of course, the same number is employed in all the Pādas. These two are mentioned only by Svayambhū and Hemacandra, besides by our author. Jayakirti's treatment of this metre, namely, the Dandaka, is more interesting (cf *JK* 6 33-34), as he describes its varieties in consonance with the actual practice of his day in the Karnataka, rather than in a purely conventional manner. This peculiar metrical device is the ruling factor of the Nārācas in the *Ajita-Śānti-Stava* for which see App III, Note on v 14.

Vv 110-117 These 8 verses define the 8 well known Ardhasama Varna Vrttas, some of which at least show the basic rhythm of the *Vartālīya* in a slightly changed form; see my remarks on these at *Jayadāman*, Introduction, para 16

Vv. 118-120 The Visama Vrttas are generally divided into four groups, namely, the Vaktra, the Padacaturūrdhva, the Udgatā and the Upasthitapracupita See Introduction to *Jayadāman*, paras 12-15 The metres of the first group have the same number of letters in all their Pādas, but the order of short and long letters may differ, particularly in the case of the 2nd, 3rd and the 4th letters The last 3 letters of the 3rd and the first 2 letters of the 4th Pāda of v 118 are not quite intelligible The signification and significance of the terms *Pathyā*, *Capalā* and *Vīpulā* is not very clear to me, particularly in relation to the same terms when applied to a Gāthā

'A Vaktra is that metre of the *Anustubh* class, where (in each Pāda) any Trika except *na* (III) and *sa* (IIS) may occur after the first letter, a Yagana (ISS) must occur after the 4th letter and the 1st and the last letter may be either short or long (It becomes) a Pathyā Vaktra if a Jagana (ISI) is substituted for the Yagana in the even Pādas, the same is Vīparīta Pathyā, if the Jagana (is substituted) for the Yagana in the odd Pādas and the Yagana (is retained) in the even ones That same (i e, Vīparīta Pathyā) again becomes a Capalā, when its Jagana (in the odd Pādas) is replaced by a Nagana (after the 4th letter) That is (called) Vīpulā Vaktra in whose even Pādas, the 7th letter is always short'

It will be seen that in a Vaktra, the structure of the even Pādas is restricted to a Yagana or a Jagana in respect of the 5th, the 6th and the 7th letters Again, in each Pāda, whether odd or even, the 1st letter as well as the last one may either be a short or a long one, and the next 3 letters, i e, the 2nd, the 3rd and the 4th may be represented by any of the eight Trikas of Ganas except the *na* and the *sa* Ganas Pīngala prohibits even the *ra* Gana for these same letters in the even Pādas at *Chandassūtra* 5 11 Thus absolute freedom of choice is left only in the case of the 5th, the 6th and the 7th letters in the odd Pādas only Any one of the 8 Ganas may be employed for these letters, but the employment of the different Ganas gives them different names It is called a Vaktra if the Yagana is used for them, provided the same Yagana is used also for the same letters in the even Pādas, but it is called a Pathyā Vaktra if a Jagana is used

for the Yagana in the even Pādas. If a Jagana is used for the 5th, the 6th and the 7th letters in the odd Pādas, and when the Yagana is retained in the even Pādas as in the ordinary Vaktra, it is called a Viparīta Pathyā Vaktra. If a Magana is employed for them and if the 7th letter is short in the even Pādas, i e., when it behaves like a Pathyā Vaktra in respect of its even Pādas, having a Jagana to represent its 5th, 6th and 7th letters (it must be remembered that no other Ganas except *ya* and *ja* are possible here according to vv 118-119), it is called a Ma-Vipulā Vaktra, similarly, if any of the other five Ganas, namely, the *bha*, *ra*, *sa*, *ta* and *na*, is employed for these letters in the odd Pādas, it is respectively called Bha-Vipulā, Ra-Vipulā, Sa-Vipulā, Ta-Vipulā and Na-Vipulā Vaktras. It will be seen that in the last six cases, namely, the Ma to Ta Vipulas a new name, i e., Vipulā, is adopted, which is common to them all, the earlier three names, viz., Pathyā, Viparīta Pathyā and Capalā being inapplicable and reserved for certain varieties only. Hence a definition is newly coined for Vipulā in v 120 cd. A Vipulā Vaktra is that in which the 7th letter of the even Pādas is short, but this definition is applicable even to the Pathyā Vaktra and so we must understand Vipulā to be a wider term and not coextensive with Pathyā. Vipulā is thus to be applied to all other cases of Vaktra which are not covered by Pathyā. In short, Pathyā is only a kind of Vipulā—to be exact—a Ya-Vipulā, but it has been given a special name Pathyā. See the remarks of the commentator on v 120.

- V 121 In the opinion of Saitava, a Vaktra becomes a Vipulā Vaktra when the 7th letter is short in all the four Pādas. This particular variety is however, included in the Ta, Na and Bha Vipulās, where the last letter of these Ganas (i e., the 7th of the Pāda) is necessarily short. There is one more variety which is not covered by our author's scheme of Vipulās, it is the Ja-Vipulā, namely, the one in which the 5th, 6th and 7th letters in all the Pādas are represented by a Jagana, instead of by the usual Yagana. These six Vipulās, viz., those that have any one of the six Trikas out of the eight (excluding the Ya and the Ja Ganas), are mentioned also by Hemacandra at *Chandonuśāsana* 339, but other writers like Pingala (519), Jayadeva (*JD* 512-15), Jayakīrti (*JK* 48-11), Kedāra (*VR* 227-30), *Jānāśrayī* 228, and *Ratnamañjūsā* 420 mention only four, excluding the Ma-Vipulā and Sa-Vipulā. These are, however, added by Halāyudha on *Chandassūtra* 519. The remarks of *Svayambhūchandā* 310 are very interesting. He says—'Vipulā is of four kinds according to Saitava's view; (1)

is of eight kinds (in the opinion of) Pingala Who is able to define it in detail ?" His statement that Saitava admitted only four Vipulās is quite correct, since the 7th letter can be short in the odd Pādas, only when the *bha*, *ta*, *ja* and *na* Ganas are used for the three letters (5th, 6th and 7th) and these alone make the Vaktra a Vipulā But his remarks about Pingala are not quite accurate, for, in addition to the six Vipulās of our author, we may admit the Ja-Vipulā on the strength of the word *ca* in Sūtra 5 19 (even though Halāyudha understands only the Ma-Vipula and the Sa-Vipula by the force of the same word), yet we can have only seven Vipulās, the Ya-Vipulā being expressly called by him the Pathyā in Sūtra 5 14 Svayambhū's treatment of the metre is much different, he mentions only five kinds of it, namely, Vaktra, Suvaktra, Pathyā, Pathyā Vaktra and Capalā Pathyā In a Vaktra, the 5th is a short letter and is followed by three long ones, in a Suvaktra, both the 5th and the 7th are short (the 6th and the 8th being long) In a Pathyā the odd Pādas are like those of the Vaktra and the even ones like those of the Suvaktra, while, in the Pathyā Vaktra just the opposite takes place, i e, the even Pādas are like those of the Vaktra and the odd ones like those of the Suvaktra In the Capalā Pathyā, the 5th, 6th and the 7th letters are short in the odd Pādas, while the 5th and the 7th alone are short in the even ones (the 6th and the 8th being long as in the case of the Pathyā) Here in the *Kavidarpana*, the six Vipulās are defined and illustrated in vv 122-127 Illustration 122 1, 124 1, 125 2, 3, and 127 1, 2, 3 are quoted by Halāyudha and even by Hemacandra, while 125 1 and 127 1 are given by Hemacandra alone 126 1 seems to be reproduced from Halāyudha, 123 3 and 127 5 are from Māgha (2 44, 49), 123 1 is found even in the *Kāvya prakāsa* and 122 3 is certainly from the *Uttara āmacarita* of Bhavabhūti 124 2 is already quoted in the *Dhvanyāloka* (NSP ed), p 49

V 128 This verse defines the Visama Vṛtta called Padacaturūrdhva and the commentator supplements by defining the Pratyāpīda, Āpīda, Kalikā, Lavalī and Amṛtadhārā, all of which are obtained by a little manipulation from the Padacaturūrdhva

Vv 129-130 These two stanzas similarly define the Udgatā and the Upasthitapracupita, both of which are Visama Vṛttas Even here, the commentator defines the derivatives of these two, they are thus Saurabhaka and Lalita from the former and Vardhamāna and Śudhavarādrasabha from the latter Two more Visama Vṛttas, namely, Saumyā and Jyotis are given by the commentator, In the former, the

first half contains all long letters, and the second half has all short ones. In the latter, the position is exactly opposite, cf Pīngala, *Chandassūtra* 4 50, 51 for the last two metres. Saumyā is otherwise called Anangarkrīdā by others.

UDDEŚA V

- V 1 Vaitāliya group belongs to the category of Ubhayachandas, this chapter treats of these metres. 'In the odd Pādas 6 Mātrās, in the even ones 8 Mātrās, thereafter, a Ragana (SIS), a short and a long letter (in both). That is the Vaitāliya. In the 8 Mātrās (of the even Pādas) 6 short letters in succession must not occur, in both (again) an even Mātrā must not combine with the successor (so as to form a long letter)'
- V 2 'The Ancients call that itself Aupacchandasaka when a Yagana stands at the end of the Ragana.' In other words, Vaitāliya becomes Aupacchandasaka by the addition of a long letter at the end of every Pāda. Some authors spell the name as Aupacchandasika.
- V 3 '(It itself becomes) Āpātalikā owing to a Bhagana and two long letters (following it), in place of the Ragana, a short and a long letter.'
- V 4 'If a long letter is introduced after 3 Mātrās in the even Pādas (of a Vaitāliya), it is called Prācyikā.' This same applies to the Aupacchandasaka and the Āpātalikā also, so that we have three kinds of the Prācyikā, which is also known as Prācyavrtti.
- V 5 'It is called Udīcyikā if a long letter is similarly introduced after the initial Mātrā in the odd Pādas.' The reading of the manuscript is corrupt, *visame* being expected in place of *samesu*. In Udīcyikā the even Pādas are those of a Vaitāliya itself. Like the Prācyikā this too is of three kinds, being possible in the case of the Aupacchandasaka and the Āpātalikā. The metre is otherwise known as Udīcyavrtti.
- V 6 'Similarly, a mixture of the Pādas of these two earlier metres (Prācyikā and Udīcyikā) is called Pravrttaka.' This too is of three kinds, being possible in the Vaitāliya as well as in the Aupacchandasaka and the Āpātalikā.
- V 7 'Aparāntikā arises from the even Pādas of all (these Metres)'. This metre is naturally a Mātrā-Sama Vrtta and can be had from the three main metres as also from their derivatives. Thus we get three

- Aparāntikās from the three Prācyikās, but not from the Udīcyikās and Pravṛttakas, since the even Pādas in the case of these two latter are identical either with those of the three main metres or with those of the three Prācyikās, so in all we have only six kinds of the Aparāntikā
- V 8 'Cāruhāsinī (similarly) arises from the odd Pādas (of all these metres)' This, too, is a Mātrā-Sama Vṛtta and can be had in a similar manner from the three main metres and from the Udīcyikās. In the case of the Prācyikā and the Pravṛttaka, their odd Pādas are identical either with those of the main metres or with those of the Udīcyikās. So this too is of six kinds only
- V 9 'That is Dakṣiṇāntikā, where there stands a long letter after the first Mātrā in all the Pādas' Thus we may get three Dakṣiṇāntikās from the three main metres, three from the three Prācyikās, none from the Udīcyikās and Pravṛttakas as these are included in the three which we get from the main metres, six from the six Aparāntikās (i.e. those which are obtained from the three main metres and from the three Prācyikās) and only three from the three Cāruhāsinīs derived from the three main metres, thus we have only 15 kinds of the Dakṣiṇāntikās
- V 10 'Clever men should know that any metre is called Gāthā when it has a smaller or larger number of letters in its Pādas, or has a smaller or larger number of Pādas in it (as compared with those that have been described so far) among the three kinds of metres, and which has not been also defined by (prosodists like) Jayadeva and others
- V. 11 'The number of letters in a metre is obtained by deducting the number of long letters from the number of Mātrās in it, the number of long letters is obtained by deducting the number of letters from them and the number of short letters is obtained by deducting twice the number of long letters from them' The verse seems to be out of place here, since the next chapter deals with the six Pratyayas

UDDEŚA VI

- Vv 1-3 'This chapter treats of the Pratyayas which are six in number and are enumerated in the first stanza. The commentator explains the word Pratyaya as *pratīti-jananāt pratyayāḥ*. 'It is called Pratyaya because it causes conviction' They are, so to say, proofs which show the correctness of a statement about the numbers and forms connected'

with the different aspects of a metre Our author's treatment of the topic is, however, very perfunctory, he explains only two, namely, Prastāra and Samkhyā, out of the six Pratyayas Virahānka has given eight different kinds of a Prastāra out of which our author gives only one, namely, the Samudra, which is given at VJS. 6 20-22 and for which see Introduction to the new edition of the work, para 10 In v 3 the Samkhyā of the Mātrā Vrttas only is explained, for which see VJS 6 49 and its Introduction, para 17 In his introduction to v 3 the commentator clearly says that the author has neglected the three Pratyayas, namely, Nasta, Uddista and Lagakriyā owing to *Prakriyā-gaurava* As regards Adhvan, we do not know what our author had to say; the commentator merely observes at the end of his commentary on v 3 *jātyadhvayogas tu vrttādhvayogatulya eva iti noktaḥ* 'The *adhvayoga* of the Jātis is similar to that of the Vrttas and so it is not mentioned' But where is the Vrtta-adhvayoga explained? Is a verse missing from our manuscript like the concluding colophon?

NOTES TO APP I—Gāthālaksana

- V. 4 . This is found at Bharata's *Nāṭyaśāstra* 18 6, it was probably borrowed by Nanditādhyā from it
- V. 39 Cf . PC 49 4 8, this latter seems to be a close imitation of our passage
- V 56 This is from the *Karpūramañjarī* II 49
- Vv. 16, 74, 78 and 80 are quoted without mentioning the source in the commentary on the *Sandeśarāsaka* (SR.) edited by Dr H C Bhayani in the Singhi Jain Granthamala, Bombay 1945, on pp 2, 9, 49 and 37 respectively. The name Vastuka seems to be given to the strophic couplet at SR. 92 and 94, but according to both N. 80 and CK 13 it is the name of the first member of it and is alternately called a Rodaka

In this connection it is interesting to note that on SR. 19, the commentator quotes a definition of the strophic couplet Radḍā in which the name Nanditādhyā occurs, but it is not found in the work before us: It is as follows.—

जासु विरयणि हुति पय पंच । पदमं चिय पनरह य ।
 बीय चारि गारह निरुद्ध(त्त)उ ॥
 तह तीयह पंचदह । रडुभेउ जाणहु सु सुद्धउ ॥
 करहिय मोहिणि मियनणि । राहासेणु(णि) मुणिदु ॥
 अंतिहिं दोदउ जसु हवह । कवि नंदडु भणंति ॥

NOTES ON APP. II—*Chandaḥkośa*.

Vv. 7, 16, 17, 21, 26, 32, and 41 of the *Chandaḥkośa* are quoted in the commentary on *SR* pp 69-70, 10, 12, 15, 46, 32 and 42-45 respectively, without mentioning the source

V 7. In the definition quoted in the commentary on *SR*. 170-171 this stanza is reproduced, but with the word *nandinī* substituted for the word *totaka*, *nandinī* is also the name used by the author of the *SR* in v. 170 of the work on p 69 and 70 according to his usual practice

Vv 10, 32 and 39. *Kāminīmohana* is another name of *Madanāvātāra* for which see *KD*. 2 22

Vv 12, 29 and 31 For the *Ullāla* see Introduction, para 8

V. 17 This *Rāsaka-Ābhānaka* is also called *Catuṣpadikā* at *SR* 86-87

V 26 *SR* 113 employs the name *Cūdillau*, which word therefore seems to have been substituted for *Cūlyau* in *CK* 26 by the commentators This same stanza of *SR* (113) mentions also *Khadahadau* and *Gāhā* as the metres of vv 115 and 116 respectively The commentator on this stanza quotes a definition whose wording resembles that of *Chandaḥkośa*, cf *CK* v 7 But *CK* does not mention this metre at all On the other hand *VJS* 4 73-75 gives the name *Khadahadaka* to a strophic couplet made up of a stanza in the *Bhramarāvālī* metre and a *Gāthā* *Bhramarāvālī* is the name of the metre which is here called *Khaḍahadaka* both by *SR* and its commentators Perhaps even here as in the case of the *Dvipadī*, the name is transferred from the strophic couplet to its first member *Bhayanī*, however, in his introduction to *SR* p. 69 thinks that the author of the poem has here conformed to the definition of *VJS* and not with the one quoted in the commentary, since the two stanzas 115 and 116 form a syntactical unit and also because they obviously imitate the wording of *VJS* 4 74-75 Yet we must not neglect the fact that the author of *SR* himself mentions the *Khadahadaya* and the *Gāthā* as two separate metres of vv. 115 and 116 in v 113 according to his usual practice This shows that *Khaḍahadaya* is separate from the *Gāthā* and is the name of a single stanza.

The definition quoted by the commentators mentions Ativallabhā as another name of the Khadahadaka It is as follows —

सगणा इय वीस य छद्दु धुवं
 लहु चाल्खि वीस गुरु सुमणोहरयं ।
 खडहड्डुयनामहि निच्च पसिद्धपय
 अइवल्लहु नामि दुईय य त कहिय ॥

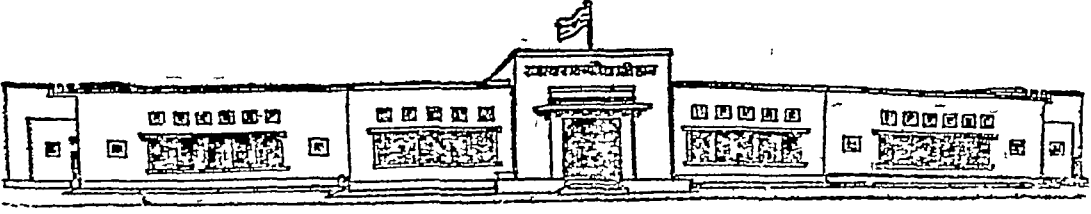


राजस्थान सरकार

राजस्थान प्राच्यविद्या प्रतिष्ठान

(Rajasthan Oriental Research Institute)

जोधपुर



सूची-पत्र



संस्करण सम्पादक—प्रबन्धी जिनविजय मुनि, पुरातत्त्वाचार्य

अप्रैल, १९६३ ई०

राजस्थान पुरातन ग्रन्थ-माला

अध्यान सम्पादक-पद्मश्री मुनि जिनविजय, पुरातत्त्वाचार्य

प्रकाशित ग्रन्थ

१. सस्कृत

- १ प्रमाणमंजरी, तार्किकचूडामणि सर्वदेवाचार्यकृत, सम्पादक - मीमासान्यायकेसरी पं० पट्टाभिरामशास्त्री, विद्यासागर । मूल्य-६००
- २ यन्त्रराजरचना, महाराजा सवाईजयसिंह-कारित । सम्पादक-स्व० प० केदारनाथ ज्योतिर्विद्, जयपुर । मूल्य-१७५
३. महर्षिकुलवैभवम्, स्व० प० मधुसूदन श्रीभाप्रणीत, भाग १, सम्पादक-म० म० प० गिरिधरशर्मा चतुर्वेदी । मूल्य-१०.७५
- ४ महर्षिकुलवैभवम्, स्व० पं० मधुसूदन श्रीभा प्रणीत, भाग २, मूलमात्रम् सम्पादक-प० श्री प्रद्युम्न श्रीभा । मूल्य-४.००
- ५ तर्कसंग्रह, अन्नभट्टकृत, सम्पादक-डॉ. जितेन्द्र जेटली, एम.ए., पी-एच डी., मूल्य-३.००
६. फारकसंघघोषोत्, प० रभसनन्दीकृत, सम्पादक-डॉ० हरिप्रसाद शास्त्री, एम. ए., पी-एच. डी. । मूल्य-१७५
७. वृत्तिदीपिका, मोनिकृष्णभट्टकृत, सम्पादक-स्व.पं. पुरुषोत्तमशर्मा चतुर्वेदी, साहित्याचार्य । मूल्य-२००
८. शब्दरत्नप्रदीप, अज्ञातकर्तृक, सम्पादक-डॉ. हरिप्रसाद शास्त्री, एम ए, पी-एच.डी । मूल्य-२.००
९. कृष्णगीति, कवि मोमनाथविरचित, सम्पादिका-डॉ. प्रियवाला शाह, एम. ए., पी-एच. डी., डी लिट् । मूल्य-१.७५
- १० नृत्तसंग्रह, अज्ञातकर्तृक, सम्पादिका-डॉ. प्रियवाला शाह, एम ए, पी-एच. डी., डी लिट् । मूल्य-१७५
११. शृङ्गारहारावली, श्रीहर्षकविरचित, सम्पादिका-डॉ. प्रियवाला शाह, एम ए., पी-एच डी, डी.लिट् । मूल्य-२.७५
- १२ राजविनोद महाकाव्य, महाकवि उदयरामप्रणीत, सम्पादक-पं० श्रीगोपालनारायण बहुरा, एम. ए., उपमञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । मूल्य-२.२५
- १३ चक्रपाणिविजय महाकाव्य, भट्टलक्ष्मीधरविरचित, सम्पादक-केशवराम काशीराम शास्त्री मूल्य-३.५०
१४. नृत्यरत्नकोश (प्रथम भाग), महाराणा कुम्भकर्णकृत, सम्पादक-प्रो रसिकलाल छोटालाल पारिव तधा डॉ० प्रियवाला शाह, एम. ए., पी-एच. डी., डी लिट् । मूल्य-३७५
१५. उक्तिरत्नाकर, नाथसुन्दरगणिविरचित, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी, पुरातत्त्वाचार्य, मम्मन्य सचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । मूल्य-४७५
१६. दुर्गापुष्पाञ्जलि, म०म० प० दुर्गाप्रसादद्विवेदिकृत, सम्पादक-प० श्रीगङ्गाधर द्विवेदी, साहित्याचार्य । मूल्य-४२५
- १७ कर्णमुकुट, महाकवि भोजानाथविरचित, सम्पादक-प० श्रीगोपालनारायण बहुरा, एम. ए., उप-सचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । इन्ही कविवर की कथर कति श्रीकृष्णलीला मृतमहित । मूल्य-१५०
- १८ ईश्वरधिनानमहाकाव्यम्, कविवरानिधि श्रीकृष्णभट्टविरचित, सम्पादक-भट्ट श्रीमथुरा-नाथभास्त्री, साहित्याचार्य, जयपुर । मूल्य-११५०
१९. रसदीपिका, कविविद्यारामप्रणीत, सम्पादक-प० श्रीगोपालनारायण बहुरा, एम.ए. उपसचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । मूल्य-२.००
२०. पद्मसुष, सावनी. कविवरानिधि श्रीकृष्णभट्टविरचित, सम्पादक-भट्ट श्रीमथुरानाथ शास्त्री, साहित्याचार्य । मूल्य-४.००

प्रेसों में छप रहे ग्रंथ
संस्कृत

१. शकुनप्रदीप, लावण्यशर्मरचित, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी ।
२. त्रिपुराभारतीलघुस्तव, धर्माचार्यप्रणीत, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी ।
३. करुणामृतप्रपा, भट्ट सोमेश्वरविनिर्मित, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
४. बालशिक्षाव्याकरण, ठक्कुर सग्रामसिंहरचित, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
५. पदार्थरत्नमजूषा, प० कृष्णमिश्रविरचित, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
६. वसन्तविलास फागु, अज्ञातकर्तृक, सम्पा०-श्री एम सी मोदी ।
७. नन्दोपाख्यान, अज्ञातकर्तृक, सम्पा०-श्री वी जे सांडेसरा ।
८. चान्द्रव्याकरण, आचार्य चन्द्रगोमिविरचित, सम्पा०-श्री वी. डी. दोशी ।
९. प्राकृतानन्द, रघुनाथकविरचित, सम्पा०-पद्मश्री मुनि श्री जिनविजयजी ।
१०. कविकौस्तुभ, प० रघुनाथरचित, सम्पा०-श्री एम. एन गोरी ।
११. एकाक्षर नाममाला—सम्पादक-मुनि श्री रमणीकविजयजी ।
१२. नृत्यरत्नकोश, भाग २, महाराणा कुभकर्णप्रणीत, सम्पा०-श्री आर सी. पारीख और डॉ. प्रियवाला शाह ।
१३. इन्द्रप्रस्थप्रबन्ध, सम्पा०-डॉ. श्रीदशरथ शर्मा ।
१४. हमीरसहाकाव्यम्, नयचन्द्रसूरिकृत, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
१५. स्थूलिभद्रकाकादि, सम्पा०-डॉ० आत्माराम जाजोदिया ।
१६. वासववक्ता, सुबन्धुकृत, सम्पा०-डॉ० जयदेव मोहनलाल शुक्ल ।
१७. वृत्तमुक्तावली, कविलानिधि श्रीकृष्ण भट्ट कृत; स० प० श्री मथुरानाथजी भट्ट
१८. आगमरहस्य, स्व० पं० सरयूप्रसादजी द्विवेदी कृत, सम्पा०-श्री० गङ्गाधरजी द्विवेदी ।

राजस्थानी और हिन्दी

१९. मुहता नैणसीरी ख्यात, भाग ३, मुहता नैणसीकृत, सम्पा०-श्रीवद्रीप्रसाद साकरिया ।
२०. गौरा वादल पदमिणी चऊपई, कवि हेमरतनकृत सम्पा०-श्रीउदयसिंह भटनागर, एम.ए.
२१. राजस्थानमें संस्कृत साहित्यकी खोज, एस आर भाण्डारकर, हिन्दी अनुवादक-श्रीब्रह्मदत्त त्रिवेदी, एम ए,
२२. राठौडारी वंशावली, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
२३. सचित्र राजस्थानी भाषासाहित्यग्रन्थसूची, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी ।
२४. मीरा-वृहत्-पदावली, स्व० पुरोहित हरिनारायणजी विद्याभूषण द्वारा संकलित, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
२५. राजस्थानी साहित्यसंग्रह, भाग ३, संपादक-श्रीलक्ष्मीनारायण गोस्वामी ।
२६. सूरजप्रकाश, भाग ३, कविया करणीदानकृत सम्पा०-श्रीसीताराम लाळस ।
२७. रक्मिणी-हरण, सायाजी भूला कृत, सम्पा० श्री पुरुषोत्तमलाल मेनारिया, एम ए, सा रत्न ।
२८. सन्त कवि रज्जवः सम्प्रदाय और साहित्य डॉ० ब्रजलाल वर्मा ।
२९. समदर्शी आचार्य हरिभद्रसूरि, श्री सुखलालजी सिंघवी ।
३०. पश्चिमी भारत की यात्रा, कर्नल जैम्स टॉड, अनु० श्रीगोपालनारायण बहुरा, एम ए.

- अंग्रेजी

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विशेष- पुस्तक-विक्रेताओं को २५% कमीशन दिया जाता है ।

